

542. d. 3
A N
A T T E M P T E

To RESCUE that

Aunciente, ENGLISH POET,
And PLAY-WRIGHT,

Maister William Shakespere;

FROM THE

Maney ERROURS, *faulſely charged on him,*

B Y

Certaine New-fangled WITTES;

A N D

To let him SPEAK for HIMSELF, as right well he wotteth,

W H E N

Freede from the many CARELESS MISTAKEINGS,

O F

The Heedleſſ firſt Imprinters, of his WORKES.

By a GENTLEMAN formerly of GREYS-INN.

*For there be of them that will themſelves laugh, to ſet on ſome
Quantity of barren Spectators to laugh too, tho' in the mean Time
ſome neceſſary Queſtion of the Play be to be conſidered: that's
villainous; and ſhews a moſt pitiful Ambition, in the Fool that
uſes it.*

HAMLET.

L O N D O N:

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T H E

P R E F A C E.



H A T the Labours of those who have made Literal-Criticism their Study, have been of some Use in the Republic of Learning must be allowed, in restoring to the World, the true Reading of those many valuable Authors, who had suffered Mutilation, through the Ignorance, Malice, Conceit, or Avarice, of their respective Transcribers, Editors, or Typographers; and of much more Use in moral Life, by exhibiting such numerous Pictures (for the literal Critics are no contemptible Number) of exemplary Modesty in themselves: For where can we find such shining Lessons of Humility, Candour, and Complaisance, as those which are dispersed through the Works of the periculis nostris Men?

Whether we consult those who have understood Aristotle, Longinus, Horace, Scaliger, Addison, Bentley, Boileau, and other famous Critics ancient or modern; or those who having only heard of them, build their happy Conjectures, on the surer Rules laid down by the

facetious Dr. Swift; we find them alike lowly, ingenuous and polite; Men who knew infinitely better than the Author, what he ought to have wrote; and consequently better than the whole Tribe of Readers what he did write: As witnesseth that learned Clerk and verbal Critic Martinus Scriblerus, in his Remarks on the second Book of the Dunciad, where he lays down this infallible Rule. "Two Things there are, "upon which the very Basis of all verbal Criticism is founded and supported: The first, "that the Author could never fail to use the very "best Word, on every Occasion: The second, "that the Critic cannot chuse but know which it "is. This being granted, whenever any doth "not fully content us, we take upon us to conclude, first, that the Author could never have "used it, and secondly, that he must have used "that very one, which we conjecture, in its "Stead." By this Means, when this Sort of Critics take an Author in Hand, you have their insipid Jest, low Puns, and forced Explanations obtruded upon you for his; and thus, instead of raising their Ideas up to their Author, they bring his down to a Level with their own: And instead of shewing how well he has exprest himself on any Subject, or in any Circumstance; give Specimens how very ill they can behave, and how wretchedly they can perform on the like Occasion.

No Author has suffered more by this Treatment, than our deservedly admired SHAKESPEAR: Who, though a Modern, has been explained into Obscurity, and though he wrote in a living Tongue,

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has been rendered unintelligible by his commenting Editors: Who in all the Passages they have tampered with, whenever they have ventured to go further than the bare Correction of the Press; have made the most extensive, and universal Conceiver and Expresser since Homer, the narrowest and most confined Thinker, and Speaker. If a Thought of his, though ever so universal, can be restrained to a particular View, they are sure to do it; and if a general Expression can be wrested to a limited Sense, they never fail to chuse one, and that the least obvious.

*Thus one, where the Poet, by the Phrase " * the most precious Square of Sense" evidently intends to describe the utmost Perfection of Sense, (alluding to the Pythagorean Tenet which held a Square to be the most perfect Figure) puts a † poor, low, narrow, obscene Conundrum in his Head: While another, for " ‡ ALL TO ALL," a King's general Salutation to his noble Guests, wishing all of them might enjoy all, that could be enjoy'd; poetically dignifying that hearty old English Toast, of All we wish, and all we want; contends for the circumscribed Compliment of " hail" or good " Health to all:" Many Instances of this Kind might be given, but here they would be tedious.*

That the old Editions are faulty in many Places, is undoubtedly true; but they are only common Errors of the Press, except here and there a Castration in the Fol. Editions: These had

* LEAR. ACT I. Sc. 2. † WARB. Edit. VI. 6. ‡ MACBETH. ACT III. Sc. 10.

they

they rectified, they had deserv'd Thanks of all; as Mr. Rowe justly does, who thought Shakespear's Text too sacred to be disturbed upon Conjecture; and found his Meaning too clear, and his Expression too just, to want the Help of forc'd and harsh Abbreviations, or empty Quibbles, to illustrate the one, or polish the other. What he altered, or added, he did, as those Places seemed to him, to owe their Faults meerly to the Carelessness of the Printer; but attempted not to reason, or refine on the Sentiment, or Language of that Poet, who, (as Mr. Rowe was no bad one himself) he was conscious, in his weakest Passages, excelled him.

Had Mr. Rowe been more assiduous in his Collations, and pointed out the Beauties of his Author a little more copiously, (as sure none of his Successors were more capable of doing it) he had saved the Public a great deal of Trouble, and no small Expence; (though in those Respects Mr. Theobald and Dr. Thirlby, deserve both Thanks, and Praise, particularly the latter, in a very great Degree, it being greatly to be lamented, the former had not more of his Assistance, or that he made Use of any Body's else) but as Mr. Rowe did not, and as those who came after him, have, through a Neglect of either Modesty, or Understanding, taken such large Liberties both with Words, and Sense; they have made it necessary, to try to restore Shakespear to himself, in order to vindicate the Nation from the odious Reproach of having admired “ flat Nonsense,” and “† unintelligible*

* † Phrases much in Vogue with Messrs. Theob. and Warb. figu-

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“ble Jargon,” for upwards of a Century, nay for near a * Century and a half; and to shew that notwithstanding all these profound Critics have done, the old Folio Editions of our Author, (when cleared of the typographic Mistakes, and their Deficiencies where they occur, supplied from the old Quartos) are by far the best, as containing his own genuine Thoughts and Expressions.

The Castrations, (tho’ ’tis a Satisfaction to have recovered them) as they were little known, were little wanted; for

He that is robb’d, not wanting what is stol’n,
Let him not know’t, and he’s not robb’d at all:

nor would the rest have been requisite, but for the forced Meanings, false Explanations, harsh Abbreviations and peremptory Determinations and Curtailings, of those profest literal Critics, and Editors, Messrs. Theobald and Warburton. One of which, in order to engross all the Fame, with great Humility exchanged † Modesty, and Prudence, with a certain poetical Editor, for critical Knowledge such as it is; and with as great Liberality bestowed some of that, on his two Competitors; and then with greater Civility,

figuratively signifying *Shakespear’s* original Text, before it was happy enough to engage their Attention.

* *Shakespear’s* two first printed Plays (that are now to be met with, viz. the 1st, and 2d Parts of *King John*) appeared in 1591, he himself then upon the Stage, and in all Likelihood a Proprietor (though then but 27 Years old) as he might be when their second Edition came out in 1611.

† Preface to *Warburton’s* Edition, p. 10, 11, 12.

abused

*abused them for not having better: And how good he was able to furnish them with, the World may judge, by that notable Specimen of his critical Sagacity as an Explainer, in the Beginning of * MEASURE for MEASURE; where his Friendship shines equally conspicuous, in charging his own Blunder to Mr. Pope's Name: Not to mention that very new Distemper "† the "Oats" this happy conjecturing Gentleman has discovered amongst Horses.*

In pursuing this Attempt, Shakespear alone shall be considered; and where any Ambiguity arises, it shall be explained by the Poet himself: Always laying this down for a Rule, that as he was inspired by Nature, so he wrote to Nature, and prided himself in it; as appears in

" Thou Nature art my Goddess, to thy Law,

" My Services are bound: —————

LEAR. ACT I. Sc. 4.

and as his Imagination was universal, so were his Sentiments, and Expressions; this is the only Key to unlock his Meaning and the truest Light to view him in.

If he wanted a regular Education, his natural Talents were less cramped or fettered; un-

** WARB. Edit. VOL. I. p. 355. n. 1. and vid. Supplement with Can. &c. p. 50. Can. 18. and the Example following: Where you will find Mr. Pope having observed that Play was taken from Cynthio's Novels, Dec. 8. Nov. 5. i. e. Decade 8th, Novel 5th, this Gentleman has printed it December 8th, November 5th, at length, being less ashamed to expose, than to acknowledge, his Ignorance of what the Abbreviation stood for.*

† WARB. VOL. II. p. 442. n. 3.

learned

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learned, uninformed, but from his own keen Observation, he scorn'd to be shackled by Rules, or, as he beautifully expresses it, to have his

————— unhoused; free Condition,
Put into circumscription and confine.

OTHELLO, ACT I. Sc. 4.

and as his Conceptions were general, and extensive, his Language was copiously nervous, and his Diction proper; and what he thought greatly, he uttered nobly, and boldly.

If he was deprived of the Advantages of School Learning, his Knowledge of Nature was vast, and comprehensive; and by a close and strong Application, he had made himself intimately acquainted with most of the living Tongues of his Time, in many of which there were some very good Translations from the Antients, which seem to be the Springs, from whence he drew his Classical Knowledge: How happily he has used it, appears evident from its being now a moot Point, whether he understood the Originals or not? Which would perhaps never have been doubted, had not his snarling Contemporary, Ben. Johnson, taken such Pains to insinuate the Contrary, in order to set his own Scholarship, in Opposition to Shakespear's Fertility of Invention: Though (Learning out of the Question,) Ben. himself in his utmost Rancour, could not help paying Acknowledgments to Shakespear's happy Endowments; as he is plainly pointed at, in the apologetical Discourse at the End of the Poetaster, addressed to the Reader.

B

“ Now

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"tion of the Antients ;" and yet mention his Comedy of Errors, the Plot of which is apparently taken from the Menæchmi of Plautus ; and in which there are several Incidents borrowed also from the Amphytrion of the same Author : And in the fifth Act, a strong Imitation of Plato's Dialogues, in the Socratic Manner he makes the Abbess use, to draw from Adriana, the Cause of her Husband's supposed Madness : As there is also in Titus Andronicus, a plain Allusion to, and Imitation of,

*Infandum, Regina, Jubes renovare dolorem :
Trojanas ut Opes, & lamentabile regnum
Eruerint Danaï ; quæque ipse miserrima vidi,
Et quorum Pars magna fui.* —————

ÆN. II. v. 3.

in

*To bid Æneas tell the tale twice o'er,
How Troy was burnt, and he made miserable ?*
TIT. ANDR. ACT III. Sc. ult.

besides many others in the rest of his Plays, as any one, by consulting the ingenious Mr. Whalley's Enquiry into the Learning of SHAKESPEAR, will be convinced ; and which, if this Design meets with Encouragement, shall be taken Notice of in their proper Places.

It may be asked what Pretence there can be, to expect Encouragement to such an Undertaking, when the Public has been already so teased and tired, with Commentators on this Author ? The Answer will appear in the Title-Page : For if

his own Expressions can be proved to convey his own Sentiments, there is no Room to doubt, but every Body would prefer those of the Poet, to any the happiest Conjectures of the most sanguinary literal Critic; and that they may, the following Remarks on the Tempest, 'tis submitted, will prove beyond Contradiction: But if the Author of these should be mistaken, 'tis presumed his Love and Esteem for Shakespear, will procure his Pardon for this Essay, and his future Silence, atone for his present Error.





A N
A T T E M P T
T O R E S C U E
SHAKESPEAR, &c.
I N
R E M A R K S on the T E M P E S T.



HIS Play is allowed by all Judges to be one of the strongest Testimonials of *Shakespear's* Poetic Power, and of the Force of his Imagination, which on the Doctrine of Enchantment (in his Time firmly believed) has raised so noble a Structure: And from such immoral Agents has produced such fine Lessons of Religion, and Morality as this Play abounds with.

The Plot is single; the making bad Men penitent, and manifesting that Repentance by restoring a deposed Sovereign Duke to his Dominions: With the additional Lesson, that Patience under Afflic-

Afflictions meets in the End its Reward, that Duke's Daughter by Marriage, being entitled to a Kingdom ; the Fable being built on this simple Story.

PROSPERO, Duke of *Milan*, being fond of Knowledge in general, and particularly of *Magic* (which he never uses to any bad Purpose) that he may more closely apply to his Studies, yields up all his Power to his Brother *Anthony* : Who, growing fond of Rule, resolves to change his deputed Authority, into an absolute Command ; and to that End, enters into an Alliance with *Alonso* King of *Naples*, for his Assistance to depose *Prospero*, and substitute himself in his Place : In Consideration of which, *Milan*, (before free) is to become tributary to *Naples*.

As *Prospero* has been an excellent Sovereign to his People, they dare not destroy him, nor raise an open Rebellion against him ; but *Anthony* is to receive some *Neapolitan* Troops privately into *Milan* ; then to seize *Prospero*, and *Miranda* his young Daughter, not three Years old, and carry them on Board a Bark ; and when they have got them some Leagues at Sea, put them into an old and leaky Boat, without any Tackling, and commit them to the Mercy of the Waves : Which was done. But *Gonzalo*, an old *Neapolitan* Lord, who has the Management of this Affair, and is a great Friend to *Prospero*, privately furnishes the Boat with many Necessaries of Life, and especially with *Prospero's* magical Books.

Prospero, and his Daughter, are long tost on the Waves in a violent Tempest, but are at length brought to a desert uninhabited Island, formerly the Residence of an *Algerine* Witch, famous for her Skill in Sorcery (which she always employed to wicked Ends) named *Sycorax* ; who had been banished

banished sometime before, to this Place, where she died, leaving only *Caliban* a Monster, engendered of her by a Dæmon, (a Progeny finely imagined for such Parents;) and *Ariel*, an aerial Spirit, (too good for her foul Works) inclosed in a Pine-Tree.

The first of these, *Prospero* instructs in Language, and other useful Knowledge, and makes his Household Servant, treating him with great Kindness; till he attempting to ravish *Miranda*, is confined, and used harshly, for which he meditates Revenge: The other is released from the Tree, and made useful to *Prospero* in his *Magic*.

After *Prospero* has lived twelve Years on this Island, there appears on its Coasts, *Alonso* King of *Naples*, returning from the Marriage of his Daughter *Claribel*, to the King of *Tunis* in *Barbary*: Accompanied by his Son *Ferdinand*, his Brother *Sebastian*, and many other Courtiers, amongst whom are *Anthonio*, *Prospero*'s wicked Brother, and the good *Gonzalo*: *Prospero*, knowing they are on the Coast, by his Art, raises a magical *Tempest*, in which, they appear to be all shipwreck'd. With this *Tempest* the Play opens, and is named from it.

Ferdinand, who apprehends he saw his Father sink, is led by *Ariel* to *Prospero*'s Cell; where he sees, falls in love with, and (she also falling in love with him) contracts himself to *Miranda*.

The King, searching for his Son, whom he thinks (not finding him) is drown'd; a Conspiracy is formed against him, by *Anthonio*, and *Sebastian*, who are prevented from assassinating him and *Gonzalo*, by *Prospero*: But he and his Companions are terrified by Dæmons, and told by *Ariel*, of their wicked Behaviour to *Prospero*; that to that, they owe all their Misfortunes; which will not
cease

cease till they repent : Whereon those who are guilty run distracted.

Their Recovery ; the Detection of a Plot to murder *Prospero*, framed between *Caliban*, and *Stephano*, and *Trinculo*, two Drunkards of *Alonso's* Retinue ; an enchanted Masque, to celebrate the Marriage-Contract between *Ferdinand*, and *Miranda* ; the Restoration of the King to his Senses, and his Son ; and of *Prospero* to his Dukedom ; with the Discovery that all was the Effect of Magic ; fill up the whole Time of Action, which is supposed to be about six Hours ; *Shakespeare* having observed the Unities more in this Play, than in any other he ever wrote.

The Manners are mix'd, and consequently the Sentiments, and Diction ; but all proper to the Persons represented, and chiefly Moral ; Teaching a Dependence upon Providence, in the utmost Danger and Distress ; and the Blessings of Deliverance, and Reward, attending that Dependence.

The Language, easy in the Narrative ; but where the Passions are concerned, according to this Writer's usual Method, sublimely bold, and figurative : Though now and then, something harsh in the Construction, and by that Means, obscure, to a cursory Reader.

The Characters admirably suited to their Business on the Scene, particularly *Caliban's* ; which is work'd up to a Height, answerable to the Greatness of the Imagination that form'd it : And will always secure *Shakespeare's* Claim to Poetic Fame, as abounding in every Part with Imagery, and Invention, which two, are the Support, and Soul of Poetry. His Language is finely adapted, nay peculiarized to his Character, as his Character is to the Fable ; his Sentiments to both, and his Manners

ners to all: His Curiosity, Avidity, Brutality, Cowardice, Vindictiveness, and Cruelty, exactly agreeing with his Ignorance, and the Origin of his Person.

The Plan mostly tragical, the Faculties being operated on, by Amazement, Fear, and Pity; but not regular, being mixed with comic Interludes, and the Catastrophe happy. The Discovery is simple, and allowing for Enchantment, very easily, and naturally brought about.

The MASQUE abovementioned, may perhaps give a Mark to guess at the Time this Play was wrote; it appearing to be a Compliment intended by the Poet, on some particular Solemnity of that Kind; and if so, none more likely, than the contracting the young Earl of *Essex*, in 1606, with the Lady *Frances Howard*; which Marriage was not attempted to be consummated, till the *Earl* returned from his Travels four Years afterwards; a Circumstance, which seems to be hinted at, in

*If thou dost break her Virgin Knot, before
All sanctimonious Ceremonies, may
With full and holy Right be ministred, &c.*

ACT IV. Sc. 1.

unless any one should chuse to think it designed for the Marriage of the *Palsgrave*, with the Lady *Elizabeth*, King *James's* Daughter, in 1612. But the first seems to carry most Weight with it, as being a Testimony of the Poet's Gratitude to the then Lord *Southampton*, a warm Patron of the Author's, and as zealous a Friend to the *Essex* Family: In either Case, it will appear, 'twas one of the last Plays wrote by our Author, though it has stood the first, in all the printed Editions since 1623, which Preheminence given it by the Players,

is no bad Proof of its being the last, this Author furnished them with.

REMARK I.

ACT I. SC. I.

Enter a (1) Shipmaster and a Boatswain.

(1) The whole Dialogue here consisting of *Sea-Terms*, and *Phrases*, though not quite perfect, is by much the best of that Kind ever introduced on the Stage ; for unless where *Gonzalo* mentions the Cable, (which is of no Use but when the Ship is at Anchor, and here it is plain they are under Sail) there is not one improperly used.

REMARK II.

Ma. Good, speak to th' Mariners: fall to't (2) *Yarely*, or we run our selves aground ; bestir, bestir. *Exit.*

Enter Mariners.

Boatsf. Hey, my Hearts ; cheerly, my Hearts ; *Yare*, *Yare*, &c.

(2) *Yarely*, *Yare*,] are Sea Terms signifying Briskness and Handiness.

REMARK III.

Boatsf. Lay her ahoid, ahoid ; (3) *set her two Courses off to Sea again*, lay her off.

(3) *Set her two Courses*] This is wrong pointed ; what all the Editors in general understood by *Courses* here, is something difficult to conceive ; the Ship's *Course* is the Rhomb Line she describes in her Passage, or the Point of the Compass she sails upon,

upon, and the Sea Phrase for that is, *she lays up*, or *steers* such or such a *Point of the Compass*; but that could not be intended here, for she could not steer *two Courses* at once: The Courses meant in this Place are two of the three lowest and largest Sails of a Ship, which are so called, because, as largest, they contribute most to give her Way through the Water, and consequently enable her to feel her Helm, and steer her Course better, than when they are not set or spread to the Wind. And therefore this Speech should be pointed thus,

Lay her abold, abold; set her two Courses; off to Sea again; lay her off.

It being a Command to set those two larger Sails in order to carry *her off to Sea again*, she being too near in Shore. *To lay her abold*, signifies to bring her to lie as near the Wind as she can, in order to get clear of any Point, or Head of Land.

REMARK IV.

SCENE III.

Prof. The direful Spectacle of the Wrack, which touch'd

The very Virtue of Compassion in thee,
I have with such (4) *Compassion* in mine Art,
So safely order'd, that there is *no* (a) *Soul*,
No not so much Perdition as an Hair,
Betid to any Creature in the Vessel,
Which thou heard'st crie, which thou saw'st sink.

(a) — *that there is no Soul,*] This Passage has been a great Stumbling-block in the Way of all the

(4) Mr. Theobald, p. 6. n. 4. has chang'd *Compassion* in the 3d Line into *Provision*, on the Authority of the first *Fol. Edit.* as

the modern Editors, whether *Poetical*, *Critical*, or merely *Conjectural*: All or any of which could neither *divine*, *judge*, or *guess*, that a fond Father should call a much-lov'd Daughter, whom he is, at that Instant, praising for, and comforting under, a Distress, raised by the very Virtue, *i. e.* the Height of her Compassion, by the tender Appellation of *Soul*. The last learned Editor may have his Reasons for thinking the Name too good to be thrown away upon *Women*; of whom, he has in more Places than one in his Notes, betray'd his very high Esteem, and Regard: But *Shakespear*, who closely pursued and copied Nature, found the Expression as proper, as common in such Incidents, and therefore used it: And that he so meant it in this Passage, will appear palpable to any one, who will be at the Pains to transpose the Word thus,

*I have with such Compassion in mine Art,
So safely order'd, Soul, that there is no,
No not so much Perdition as an Hair,
Betid, —*

or even to place a Comma, or a Break after *no* in the 4th Line thus,

*So safely ordered that there is no — Soul,
No not so much Perdition as an Hair
Betid, —*

the Sense being clearly, *I have with such Compassion in mine Art, so safely ordered the direful Spectacle of the Wrack which touch'd the very Virtue of*

he says; but as the *Edit.* of 1632, has been chiefly followed here, the Word is not alter'd, they both conveying the same Image of Humanity in the Speaker, and equally agreeing with the Measure of the Verse.

Compas-

Compassion in thee, that there is no Perdition, no not so much, Soul, as an Hair, betid to any Creature which thou heard'st cry in the Vessel, which thou saw'st sink. Prospero was going to tell his Daughter, simply, no Mischief had happened; he sees her distressed with Fear and Pity; he catches the Tenderness, it rises upon him, and he abruptly breaks off to address and comfort her, calls her his *Soul*, and lessens the Danger, even to not a Hair of any of the Persons she was concerned for having suffered: Which beautiful affectionate Apostrophe, as it greatly heightens the Poetry, so it proves the Poet strictly attended to Nature, and obeyed her Emotions.

Many Passages in this Play and others, prove this Kind of Address to the Person frequent with him, as in this Scene.

*Mir. Why did they not
That Hour destroy us?*

*Prof. Well demanded, Wench,
My Tale provokes that Question, Dear, they durst not.*

and a little after to Caliban;

————— *When thou did'st not, Savage,
Know thy own Meaning;* —————

and again to him;

*Fetch us in Fewel, and be quick (thou wert best)
To answer other Bus'ness. Shrug'st thou, Malice?*

and in the *Merry Wives of Windsor*;

*Albeit I will confess, thy Father's Wealth
Was the first Motive that I woo'd thee, Anne, &c.*

ACT II. Sc. 4.

And

And frequently uses Soul in Praise and Affection:
As in this Play;

——— and the fair Soul herself
Weigh'd between Loathness and Obedience, at
Which end the Beam shou'd bow : ———

ACT II. Sc. 1.

and in the *Midsummer Night's Dream*;

Stay, gentle Helena, hear my Excuse,
My Life, my Soul!

ACT III. Sc. 2.

Notwithstanding which, Mr. Theob. p. 7. n. 5. (and
Mr. Pope follow'd him) chang'd Soul into Foyle,
(the Proof quoted for which, out of this Play,

——— but some Defect in her
Did quarrel with the noblest Grace she ow'd,
And put it to the Foyle; ———

ACT III. Sc. 2.

shews *Shakespear* used the Word in its common de-
preciating Acceptation; and not for "*Damage*,
"*Loss, or Detriment*," sustained) when the Traces of
the Letter might have been followed nearer in *Soyl*,
and with better Authority of Context; *Ariel* in the
Scene following this Speech, saying,

On their sustaining Garments, not a Blemish,
But fresher than before. ———

And *Gonzalo* in the next Act, telling the King

Our Garments being (as they were) drench'd in the Sea,
hold notwithstanding their freshness, and glosses; being
rather new dy'd than stain'd with salt Water.

Mr. Warburt. indeed, p. 7. makes an Elision in the
Word *ordered*, and retains Mr. Rowe's Word *lost*;

So

So safely order'd that there is no Soul lost,

but without any Acknowledgment where he obtained that Reading : But this helps not either Verse or Reading ; besides deviating greatly from *Shakespear's* Manner of Expression, to sink from a *Soul*, to a *Hair*, as he does in the next Line.

REMARK V.

Prof. ——— he being thus lorded,
Not only with what my Revenue yielded
But what my Power might else exact ; (b) *like One*
Who having into Truth, by telling of it,
Made such a Sinner of his Memory,
To credit his own Lie, he did believe
He was, indeed, the Duke ; ———

(b) ——— *like One*
Who having into Truth,] This *Mr. Warb. p. 10. n. 6.*
has changed thus,

————— *like one*
Who having unto truth by telling oft, &c.

but it is to be wonder'd this Gentleman (as he is very fond of Elisions, and those none of the smoothest) should not see it was necessary to add a [*i*] to telling, thus, by *telling't oft*, that there might be some Government in the Sentence ; for as it stands now in his Edit. it does not appear what is so often told : But the *old Reading* may well stand, and (notwithstanding this Gentleman's peremptory Charge of Unintelligibility) be easily understood of

————— *One,*
Who having, by telling of his own Lie,

Made

*Made such a Sinner of his Memory
To credit it into Truth, ———*

that he has forgot it ever was a Lie, and now believes it himself; as Mr. *Warb.* does, that he is a great and good Critic, on very little (if any) other Foundation or Authority.

R E M A R K VI.

Mir. Alack! what Trouble
Was I then to you?

Prof. O a Cherubim

Thou wa'st that did preserve me; thou did'st smile
Infused with a Fortitude from Heaven,
When I have (c) *deck'd* the Sea with Drops full salt,
Under my Burthen groan'd. ———

(c) *When I have deck'd the Sea,*] Mr. *Warb.* p. 12. n. 2. changes this into *When I have mock'd the Sea*, and assigns his Reasons, which rather confirm the old Reading. *Prospero* paying the Tribute of his Grief to the stormy Sea which caused it, *Shakespeare* finely says he *deck'd*, adorned it with the Trophies of human Weakness, Tears; and implored the Ocean from whence his Danger arose, as well as lamented his dreadful Situation thereon. And here is a great Beauty little observed; that as the Poet makes *Prospero* superior to *Sycorax's* God *Setebos*, so he makes him inferior to Providence; though as an Enchanter he can raise a Tempest, and ruffle and disturb the Calm of Nature, yet he cannot lay the Storm which she has raised: And finely insinuates, true Innocence alone can give real Courage: It being the Privilege of harmless Infancy, to

— smile

——— *smile*
As with a Fortitude infus'd from Heaven,

amidst Dangers, which would make the stoutest
 Manhood shudder.

REMARK VII.

SCENE IV.

Prof. My brave, brave Spirit !
 Who was so firm, so constant, that this Coyl
 Wou'd not infect his Reason ?

Ar. Not a Soul
 But felt (d) a Feaver of the MAD, and play'd
 Some Tricks of Desperation : ———

(d) *A Feaver of the Mad,*] The modern Editions, *i. e. Theob. p. 13. and Warb. p. 14.* read here *a Feaver of the MIND*, but neither of them claim the Honour of the Alteration, or think it worth their while to mark it as one, though it certainly conveys not near so strong an Idea of that State and Behaviour, *Ariel* is describing, as the old Word does; besides destroying the Contrast in *Terminis* betwixt *Reason*, and *Madness*, which the Poet plainly intended : And as they have produced no Authority for their new Word *Mind*, we may with old 1632, let *Mad* be the right Reading. A Feaver of the Mind being properest understood, of what is now generally called a Feaver of the Spirits ; which renders the Persons labouring under it low, faint, heartless, and dejected ; quite unable to exert themselves : But here the Author speaks of the greatest Hurry of Spirits, an Idea of present, imminent Danger can occasion ; which
D
prevents

prevents them from attempting any Remedy, and makes them madly leap into the Sea, not through Hopes of Safety there, but merely to avoid the fiery Death which seemed to threaten them on Board; which Hurry he poetically calls a Feaver, *i. e.* the very Height of *Madness*: And in all Probability, had his Eye on that Species of Feavers call'd a Calenture, which is always attended with a particular Kind of Delirium; making the Diseas'd look on the Sea as a green Field, and leap into it as such.

REMARK VIII.

Ar. ——— (e) And for the rest oth' Fleet,
(Which I dispers'd) they all have met again,
And are upon the *Mediterranean* (f) Flote,
Bound sadly home for *Naples*;
Supposing they saw the King's Ship wrack'd,
And his great Person perish:

(e) ——— *and for the rest oth' Fleet,*] One of the heavy Charges against *Shakespeare* is, his not attending over exactly to minute Circumstances in his Plots, (though he strictly observed them in his Characters,) and by that Means offending Probability; but here, he has been careful even to Nicety, to avoid that Imputation; for had he not thus accounted for the Dispersion of the Fleet, either *Alonzo* and his People must have had Help, or more have been shipwreck'd with him; either of which would by crowding the Scene, have spoiled the Plot, and are both thus happily, and skilfully avoided.

(f) *Mediterranean-Flote*] *Flote* a *Saxon* Word for a Stream, River, or Flood; and here used by the Poet for the Sea.

REMARK IX.

Prof. Ariel, thy Charge

Exactly is perform'd ; but there's more Work :

What (g) is the Time oth' Day ?

Ar. Past the Mid-season.

*Prof. At least two Glasses : the Time 'twixt six and now,
Must by us both be spent most preciously.*

• (g) *What is the Time oth' Day ?*] It is a very easy Thing to say this or that is done *impertinently* ; but Care should be taken that the Charge should not rebound to the Accuser : Mr. *Warb.* p. 16. n. 2. says “ both the Question and Answer are made “ *impertinently* ” in this Passage, because *Prospero* who asks it, in some Degree answers it himself ; and therefore gives the whole Answer to *Ariel* : Which though it might cure the Impertinence of the Answer, if it really wanted it ; is no Remedy for that of the Question, which this Gentleman leaves as he found it. But both Question and Answer may stand as in the Fol. Edit. made by *Prospero* himself ; who in the Hurry of his Mind, might have forgot the general, and yet, as soon as that was recalled to his Memory, very naturally recollect the particular Time, even to Minute-ness, nothing being more common : And *Shakespeare* always kept Nature in his View, and pursued her in her Irregularities as well as her Beauties. And if this Gentleman had remembred some of his own Notes, he would not sure have charged *Shakespeare*, or the *Player Editors*, with Impertinence, for making any one ask Questions merely for the Sake of answering them himself : *Vid.*

WARB. Vol. I. p. 110. n. 6. * But perhaps he makes his Forgetfulness an Evidence of his Wit.

REMARK X.

SCENE IV.

Enter Caliban.

Mr. *Warb.* would have done well, to explain what he meant, p. 19. n. 3. by *Antique* with Respect to the Language of *Caliban*; and also to have assign'd a Reason why he calls his Character *Grotesque*? Because there is nothing obsolete in Phrase or Idiom in his Speech, though his Stile is peculiarly adapted to his Origin; nor is there any Thing absurd, capricious, or unnatural in his Character, taking the Doctrine of Witches, and their engendering with Dæmons (which was fully credited in *Shakespeare's* Time) for granted: And the traditionary Sentiment of Lord *Faulkland*, Lord Chief Justice *Vaughan*, and Mr. *Selden*, that *Shakespeare* had given a new Language to this new invented Character, will hold good, notwithstanding that Gentleman's long Note: Nor is the Assertion so extravagant, or obscure, as to need his Comment.

REMARK XI.

Prof. Abhorred Slave;
Which any Print of Goodness wilt not take,
Being capable of all Ill. I pitied thee,
Took Pains to make thee speak; taught thee each Hour

* And many other Passages, as p. 21. n. 1, &c.

One

One Thing or other ; (h) *when thou did'st not, Savage,
Know thy own Meaning, but woud'st gabble like
A Thing most brutish : I endow'd thy Purposes
With Words that made them known.*

(h) — *when thou did'st not, Savage*] Mr. Warb. p. 21.
n. 5. changes *did'st* into *coud'st*, and *know*, into *shew*;
following, 'tis to be presumed (5) “ *the severe CA-
NONS of LITERAL CRITICISM;*” and indeed his
Criticisms are so *literal*, that he has often disguised,
and more often perverted the Sense of his Author:
And no where much more, than in this Passage.
Shakespear, he says, makes *Prospero* upbraid *Caliban*,
with only having taught him to *speak*; but
surely there is another, and a nobler Benefit here
mentioned, instructing him to *think*:

————— *taught thee each Hour*

One Thing or other ;

and if *Prospero* was so exact and learned a Speaker,
as Mr. Warb. contends for, he hardly substituted
Thing for *Word*, which last should have been the
Term used, if Language only had been taught: But
it is pretty plain, *Prospero* here speaks of Instruction
in general, which *Caliban* was totally destitute of
when first found; without any Arrangement of
Ideas, which the Poet calls *Purposes*; and igno-
rant of every Thing (but what the Calls of Nature
suggested to him) even of what was healthful or
hurtful for him, as well as of Language: Which
when learnt, enabled him to sort and separate his
Ideas, and know his own Purposes, or those Mean-
ings he had received from *Prospero*, (as well as to
make them known to others) which before he did

not; and consequently the old Reading is rightest: For as to teaching him barely to speak, the Benefit was apparently greater to *Prospero*, who made him his Servant, and by that taught him to understand his Commands, without which he had been useless to him, than it could possibly be to *Caliban*; whose great Cause of Complaint is, his being made a Slave: And tells *Prospero* but 19 Lines before, he was thankful not only in Words, but in Deeds, for the general Instruction he had given him; and upbraids himself for the Gratitude and Love he had expressed, while he was gently treated,

————— When thou cam'st first,
Thou strok'st me, and mad'st much of me; and woud'st
give me
Water with Berries in't; and teach me how
To (6) name the bigger Light, and how the less
That burn by Day and Night: *And then I lov'd thee,*
And shew'd thee all the Qualities o'th' Isle,
The Fresh-Springs, Brine-Pits; barren Place, and fertile;
Curs'd be I that I did so.

REMARK XII.

SCENE V.

Ferd. Where shou'd this Music be, in Air, or Earth?—
It sounds no more; and sure it waits upon
Some God o'th' Island. Sitting on a Bank,
Weeping

(6) It has been observed, Mr. *Pope* in those two beautiful Lines in his Pastorals,

“ And

Weeping (i) *again*, the King my Father's Wreck,
 This Music crept by me, upon the Waters;
 Allaying both their Fury, and my Passion,
 With it's sweet Air ; —————

(i) *Weeping again the King my Father's Wreck,*] Mr. Warb. p. 22, changes *again*, to *against*, without shewing either Authority or Reason for it; as indeed he could not well shew the last, the Phrase being never used but in Opposition, or Expectation: And *Ferdinand*, believ'd his Father already drowned. *Shakespear* certainly wrote (if that critical Phrase may be allowed) as the old Edit. have it, *again*; poetically describing, the Reiteration of that filial Grief, which, after some short Cessation, *again* wept the sad Remembrance of a lov'd Father's untimely Death.

“ *And what is that, which binds the radiant Sky,
 “ Where twelve bright Signs in beauteous Order lie?*

Spring, l. 39, 40.

had

*In medio duo Signa, Conon: Et quis fuit alter,
 Descripsit radio totum qui gentibus Orbem;
 Tempora quæ messor, quæ curvus Arator haberet?*

of *Virgil's* 3d *Bucolic* in his Eye: And *Caliban's* forgetting the Names of the Sun and Moon in this Passage seems to have had the same Original, though the Phrase is copy'd from an Author of superior Reputation.

REMARK

REMARK XIII.

ARIEL'S Song.

Full (k) Fathom five thy Father lies,
 Of his Bones are Coral made :
 Those are Pearls that were his Eyes ;
 Nothing of him that doth fade,
 But doth suffer a Sea-change,
 Into something rich and strange.

(k) Mr. WARB. p. 23. n. 6. is even prolix, in justifying *Shakespear* in this Song, from *Gildon's* Charge of trifling; and so far he deserves the Thanks of the Public: Nothing being more Poetical, than this Method of fixing strongly in *Ferdinand's* Mind, at this Juncture, the Idea of his Father's Death; the Belief of which, is now absolutely necessary towards carrying on the Plot, as Mr. Warb. very justly observes: But then, he grossly affronts every one who can read *Shakespear*, by asserting that he believes the general Opinion joins with Mr. *Gildon*; when *Ferdinand* immediately, after the Song, tells the Design of it. “*This Ditty does remember my drown'd Father;*” and then directly acknowledges the magical Influence, here so beautifully supposed by the Author, to begin its Operation on the two Lovers,

*This is no mortal Business; nor no Sound,
 That the Earth owns. ———*

REMARK

REMARK XIV.

Ferd. Most sure the Goddess,
On whom these Airs attend ! Vouchsafe my Pray'r
May know, if you remain upon this Island ;
And that you will some good Instruction give,
How I may bear me here : My prime Request
(Which I do last pronounce) is, O you wonder,
If (I) you be *Mayd* or no ?

Mi. No Wonder, Sir,
But certainly, a *Mayd*.

(I) *If you be Mayd or no ?*] Great Critics are frequently apt to over-shoot the Mark, and spy *Beauties*, and *Blemishes*, where no other Eye can; but the Mischief on't is, that common Understandings, not being able to see Things in the same Light, are apt to give them different Names, and to call their *Flowers* Faults : As 'tis likely may be the Case in this Place.

Mr. *Warb.* p. 16. n. 9. (following Mr. *Pope's* Alteration, but sure no Amendment) just after having taken Pains, to clear his Author from trifling, here strenuously endeavours to make him guilty of the worst Sort, *punning* : By changing the Substantive *Mayd* [for *Maid*] into the Participle *made*; and has subjoin'd a long Note to this merry Blunder, to illustrate his Author's (as he calls it) pleasant Mistake : For no Reason that appears, unless it is because (as *Shakespear* finely observes, on another Occasion)

Conceit in weakest Minds still strongest works.

HAMLET.

E

For

For can any one reasonably imagine *Shakespear* in this Conjunction, on which the good or ill Fortune of *Prospero*, the chief Character of the Play, depended, cou'd so far forget himself, as to let the whole Plot stand still for the Sake of so low a Pun? The Knowledge whether *Miranda* was mortal or not, might be proper enough to satisfy *Ferdinand's* Curiosity, and if the latter, to obtain Protection for him; but conduces nothing to the Business in Hand, the Marriage of *Ferdinand* and *Miranda*, and by that Match, the Restoration of *Prospero* to his Dominions; but sure, the Knowledge whether she was single, which the Poet beautifully and justly phrases "Maid or no", was very material to that Purpose, and very natural, and extremely proper for *Ferdinand* to enquire into: He felt a growing Passion, and was willing to be satisfied as soon as possible, whether he might indulge it or not, or whether that grand Obstacle of her being already engag'd, stood in his Way? This appears clearly to be the Poet's Design, who makes both the Question and Answer, naturally proceed from the Subject, the growing Love of the two Persons, whose Affections are hurried on towards each other, by the Impulse of preternatural Powers, and not from the idle Curiosity of the one, or the ignorant Simplicity of the other.

Ferdinand sees her in Company with *Prospero*, whom he does not yet know to be her Father; and though these are all the Persons he has yet seen in the Island, he can't tell how well it may be peopled: And is naturally apprehensive so great a Beauty must have produced the same Effect on others, he feels it has done on him; and desires to be informed of the Consequences.

The Author confirms this Sense strongly four Speeches after, by making *Ferdinand* say to her,

O if a Virgin

And your Affections not gone forth, —————

which would have follow'd her Answer immediately, if the natural Surprize he was under, at hearing her speak his Language, and what follows from *Prospero*, had not prevented it, which it is much so sharp-sighted a Critic should overlook: However, the *moral* Turn of his Note is very commendable.

R E M A R K X V.

Ferd. ————— My self am *Naples* ;
Who, with mine Eyes, (ne'er since at ebb) beheld
The King my Father wreck'd.

Mir. Alack for Mercy !

Ferd. Yes faith, and all his Lords : The (m) *Duke of Milan*,
And his brave Son, being twain.

Prof. The Duke of *Milan*,
And his more brave Daughter, could (n) control thee
If now 'twere fit to do't —————

(m) ————— *The Duke of Milan*] Mr. *Theobald*, p. 21. n. 11. of his Edition, objects to these Words, "*The Duke of Milan, and his brave Son*," the Duke of *Milan* not being said to have any Son ; and therefore he thinks 'tis *Error Personæ* : But if 'tis considered as an Enumeration of some of the highest of the Lords, who with the King suffer'd Shipwreck, which does not necessarily imply being drown'd, being himself an Instance of the contrary, it may very grammatically be referr'd to the King's brave Son, meaning himself: Who

might with great propriety be reckon'd one of his Father's Lords, tho' with as great good Manners, he mentions the Duke first.

And then the Sense will be, *I am King of Naples myself*, who with mine Eyes (ne'er since dry) beheld the King my Father, and all his Lords wreck'd ; his brave Son, and the Duke of *Milan*, being two of those Lords. *Shakespear* made use of this harsh Construction for the Sake of the Antithesis in *Son* and *Daughter*.

(n) ——— cou'd control *thee*] control for contradict.

R E M A R K XVI.

Mir. O dear Father,
Make not too rash a Tryal of him, (o) for
He's gentle and not fearful.

(o) ——— for
He's *gentle*, and not *fearful*.] Mr. *Warb.* p. 27. n. 2. says, " This seems to be an odd Way of expressing her Sense of her Lover's good Qualities." *i. e.* Mr. *Warb.* is in some doubt whether good Breeding, and Valour, are necessary Requisites in a Gentleman, and seems to think it odd she shou'd esteem them so: And adds, " It is certain the Beauty of it is not seen at first View ;" but sure, 'tis extremely obvious, that she plainly acknowledges in these Words, she is forcibly struck with the Humility of his Address to her ; his filial Piety, in lamenting the Loss of his Father ; and his general Civility in Conversation, till *Prospero* threatens to treat him indignantly ; and with his Courage, in doing what she had never seen before, making a Shew of Resistance against *Prospero's* Power ; and from these Qualifications, superior to
any

any she had known but in her Father, she is fearful of a Struggle between them lest the former shou'd be hurt in the Action on the one Hand, or her Lover be destroy'd by Magick on the other: Thus the Poet has clearly express'd in five Words, all the tender Fear that Duty, and a growing Affection cou'd shew, *He's gentle*, and therefore ought not to be ill treated; *and not fearful*, and therefore it may be dangerous to attempt it.

REMARK XVII.

Prof. Come on, obey:

*Thy Nerves are in their Infancy again
And have no Vigour in them.*

Ferd. So they are:

My Spirits as in a Dream are all bound up. (p)

(p) *My Spirits as in a Dream, are all bound up.*] Mr. *Warb.* p. 29. n. 3. says, "this is an Allusion to the common Sensation in Dreams, &c." But he might have seen, that *Shakespeare* might as well have that beautiful Passage in *Virgil*,

*Ac velut in somnis oculos ubi languida pressit
Nocte quies, nequicquam avidos extendere cursus
Velle videmur. At in mediis conatibus ægri
Succidimus; non lingua valet, non corpore notæ
Sufficiunt vires, nec vox, nec verba sequuntur.*

ÆN. XII. v. 908.

in his Eye here, as the Passage in *Ovid*, he supposes him to have taken Notice of in another Scene of this Play.

RE-

REMARK XVIII.

ACT II. SCENE I.

Gonz. Beseech you, Sir, be merry : You have Cause,
 (So have we all) of Joy ! For our Escape
 Is much beyond our Loss ; our (q) *Hint* of Woe
 Is common ; every Day some Sailor's Wife,
 The Masters of some Merchant, and the Merchant,
 Have just our Theme of Woe : But for the Miracle,
 (I mean our Preservation) few in Millions
 Can speak like us : Then, good Sir, weigh
 Our Sorrow, with our Comfort.

(q) ——— *our Hint of Woe,*] Mr. Warb. p. 30.
 n. 4. changes *Hint* for *Stint* ; but if he cou'd have
 taken the *Hint*, he wou'd have found the old
 Reading truest, and much the most poetical to
 express the Lightness of their Cause of Grief,
 which, compar'd to many others, was but a *Hint*,
 slight, and small : The Proportion of it, (to which
Stint alone can refer) it cou'd not be, for they
 were but just beginning to feel their Misery ; and
 therefore can only be intended of the Slightness of
 it, as the true Sense of the Word imports : Which
 does not signify or imply, " Prognostication" or
 Foreknowledge, but a faint Communication, of
 something till then unknown, or not remembered.

REMARK XIX.

Alon. (r) Pry'thee Peace.

(r) Mr. *Pope* (and Mr. *Warb.* p. 30. n. 5. applauds his Judgment, by adopting it) says, " All " this that follows from the Words '*prithee Peace*' " to the Words '*you cram these Words into mine* " *Ears,*' &c. seems to have been interpolated (per- " haps by the Players)" but sure he did not consider that in this fancied Interpolation, the Poet has skilfully open'd so much of the Story, as was necessary to the Plot, which preceded the Opening of the Play. *Sebastian*, and *Anthony*, found their Conspiracy against *Alonzo*, as well on the Circumstance of *Claribel's* Marriage in *Africa*, as on *Ferdinand's* supposed recent Death; her Distance from *Naples*, being one main Inducement for them to undertake the treacherous Design. Mr. *Theob.* therefore, p. 23. n. 12. has justly exploded this Piece of Criticism.

REMARK XX.

Seb. He receives Comfort like cold Porrage.

Ant. The (s) *Visitor* will not give him o'er so.

(s) The *Visitor will not give him o'er so.*] Mr. *Warb. ibid. n. 6.* changes *Visitor* into '*Vifer*' abbreviated for *Adviser*; but certainly the old Reading may stand, even in this Sense, if this Gentleman recollects enough of the University to remember the Duty of a *Visitor*, which is to advise and correct; as *Gonzalo* is here trying to do the King's intemperate

temperate Grief: Which *Sebastian*, and *Anthony* endeavour to ridicule, by making him assume the Character of a Visitor, or Reformer.

The Lowness of the Dialogue, so frequent in our Poet, and in all his Contemporaries, (the learned *Ben* not excepted) and which has been so often lamented, and condemn'd in *Shakespeare*, does not in the least contradict, but that it might be design'd as a Satire by the one, as it is allow'dly by the other, on the vicious Prevalence of that snip-snap Wit, then so much in Vogue: And intended purely to expose it, rather than any Fondness *Shakespeare* had for it; or that tame Compliance with the Mode, it has generally been attributed to.

And if what he makes *Gonzalo* say in the Close of this Scene be duly attended to, it gives a strong Turn that Way.

Alon. Pry'thee no more, thou dost talk nothing to me.

Gonz. I do well believe your Highness: And did it to minister Occasion to these Gentlemen, who are of such sensible, and nimble Lungs, that they always use to laugh at NOTHING.

Ant. 'Twas you we laugh'd at.

Gonz. Who in this Kind of MERRY FOOLING am Nothing to you: So you may continue, and laugh at NOTHING still.

Ant. What a Blow was there given!

Who does not see, this evidently satirizes that Fault, for which the Poet has been so often unjustly upbraided?

REMARK XXL

Gonz. I'th' Commonwealth, I wou'd by Contraries
 Execute all Things : For no Kind of Traffick
 Wou'd I permit ; no Name of Magistrate ;
 Letters shou'd not be known ; Riches, Poverty,
 And Use of Service, none ; Contract, Succession,
 Bourn, Bound of Land, Tith, Vineyard, none ;
 No Use of Metal, Corn, or Wine, or Oil ;
 No Occupation, all Men idle, all,
 And Women too ; but innocent and pure :
 No Sovereignty.

Seb. Yet he wou'd be King on't.

Ant. The (t) latter End of his Commonwealth forgets
 the Beginning.

(t) *The latter End of his Commonwealth, &c.]*
Mr. Warb. p. 34. n. 8. says, " All this Dialogue is a
 " fine Satire on the *Utopian* Treatises of Govern-
 " ment ;" but it may perhaps with greater Justice
 to the Poet, be look'd upon as a Compliment to
Sir Philip Sidney's Arcadia, and *Lord Bacon's New*
Atlantis : The Praises being put in the Mouth of
Gonzalo, who is drawn as a good, and a wise Man,
 and the Sneers in those of *Sebastian*, and *Antonio*,
 two no very favourable Characters.

REMARK XXII.

Seb. What a strange Drowfiness possesses them ?

Ant. It is the Quality o'th' Climate.

Seb. Why

Doth it not then our Eye-lids sink ? I find
 Not my self dispos'd to sleep.

F

Ant.

Ant. Nor I, my Spirits are nimble :
 They (u) fell together all, as by Consent
 They dropt, as by a Thunder-stroke : —

(u) *They fell together all*] *Mr. Theob. p. 29.* and
Mr. Warb. p. 36. point this Passage thus,

They fell together all as by Consent,
 They dropt as by a Thunder-stroke.

But if it was pointed as follows,

They fell together, all as by Consent ;
 They dropt, as by a Thunder-stroke : —

perhaps it wou'd give a more poetic Turn to the Description, by the Climax from their own Act, to some preternatural Cause ; which seems manifestly to have been intended, by introducing *Ariel* with solemn Music, which was to have only that somniferous Effect, there being nothing consequent following on his Entrance, but the sudden Drowsiness which siezes *Gonzalo*, *Alonzo*, *Adrian*, and *Francisco*, immediately thereon.

R E M A R K XXIII.

Seb. — — And thou dost speak
 Out of thy Sleep : What is it thou did'st say ?
 'This is a strange Repose, to be a-sleep
 With Eyes wide open : Standing, speaking, moving ;
 And yet so fast a-sleep.

Ant. Noble *Sebastian*,
 Thou let'st thy Fortune sleep ; die rather : Wink'st
 Whilst thou art waking.

Seb. Thou dost snore distinctly ;
 There's Meaning in thy Snores.

Ant.

Ant. I am more serious than my Custom; you
Must be so too, if heed me : Which to do,
(w) *Trebles thee o'er.*

(w) *Trebles thee o'er*] *Antonio* is going to persuade *Sebastian* to destroy the King his Brother, and seize his Throne; and to induce him to listen, tells him, what he is about to propose will make *Sebastian* three Times greater than he is, at that Juncture: And Mr. *Warb.*'s Remark, p. 27. n. 1. on the *Baronet's* Alteration to "troubles thee not" was necessary; but it would have been but fair, to have acknowledged who led him into that Error; for there was a Reading nearly of that Kind long before the *Oxford* Edition came out, as may be seen in Mr. *Theob.* Vol. 1. p. 30. n. 14. in fine.

REMARK XXIV.

Ant. ————— No Hope that Way,
Is another Way, so high an Hope, that even
Ambition (x) cannot pierce a Wink beyond,
But doubt Discovery there.

(x) ————— cannot pierce a Wink beyond] Mr. *Warb.* p. 38. n. 2. very justly corrects the *Oxford* Edit. in this Passage also; where *doubt* is chang'd for *Drop*: But whether to pierce a Wink beyond signifies barely to see or discern, will admit a Query? Ambition prompts Men to look forward from the Point they possess, to something that appears more advantageous; and to use their utmost Endeavours either by Force or Fraud to obtain it: And *Antonio* here, tells *Sebastian*, (whose ambitious Nature he is acquainted with, and endeavouring to work on) that it is impossible for him with his utmost

Penetration to see any Prospect of Greatness beyond what the present Hope affords him, but what must be very dubious ; *i. e.* If he lets slip the Opportunity which now offers, by killing the King, (his Son being drown'd, as they supposed) to secure the Throne of *Naples* to himself ; it was very doubtful whether any other would ever offer to his Hope : And not as Mr. *Warb.* expresses it, doubt whether that Hope was a Hope or not ; which is not very wide of the Absurdity he charges on the *Baronet's* Alteration.

REMARK XXV.

Ant. Then tell me

Who's the next Heir of *Naples* ?

Seb, Claribel.

Ant. She that is Queen of *Tunis* ; she that dwells
Ten Leagues beyond Man's Life ; she that from *Naples*
Can (y) *have no Note*, unless the Sun were Post,
(The Man i'th' Moon's too slow) till new-born Chins
Be rough and razorable ; —————

(y) *Can have no Note*] We are told by Mr. *Warb.* p. 38. n. 3. that Mr. *Pope* says this means, “ no Advice by Letter ” ; and he not contradicting it, approves it : Thus all the Commentators cramp the extensive Scope of the Poet's Expression, to the narrow Limits of their own confin'd Ideas.

Shakespear here takes in the whole View of their then respective Situations : *Ferdinand*, drown'd (as is imagined) *Claribel* married in *Tunis*, out of the Reach of Information unless sent expressly ; there being great Improbability, not to say Impossibility, she should hear by Report her Father and

and Brother were dead: *Alonzo*, going to be destroyed in an uninhabited Island; and *Sebastian* getting from that Island, (if ever he gets off) King of *Naples*; and both till, and after his Arrival there, preventing by his Authority, any Embassy, (which, 'tis submitted, is rather a properer Way of notifying the Accession to a Throne, than a Letter by the Post) from being sent to *Tunis*; and consequently *Claribel*, from knowing her Right, till *Sebastian* had securely fix'd his Power, unless she should learn it by Rumour, which the Poet supposes she could not do Time enough to be of any Use: And this is his Meaning of *no Note*; for *Shakespear* was enough acquainted with *Geography*, to know that a Courier might go from the remotest Part of *Italy*, to the utmost known Extent of *Barbary*, long before ———

———— new-born Chins
Grew rough and razorable, ———

if the *Distance* was the only Impediment.

And here the Poet has shewn his great Skill in Human Nature: *Anthonio*, whose Tendency to Evil is described by himself in this Scene, forgets, in his strong Propensity to Power and Mischief, all the Circumstances that make against him: The being in a desert Place; nothing for his Monarch (when he has made him) to rule over, or to be enrich'd by; nor any reasonable Prospect of ever getting out of that Situation: And beyond even this, he forgets that the rest of *Alonzo's* Fleet, (which he may believe have escaped the Storm, as he sees none of them wreck'd) are on their Passage homeward, with the melancholy Tidings of the Loss of their King and Prince; the Consequence

quence of which must naturally be, the Vacancy in the State would be filled up, and all settled, before *Sebastian*, in all human Probability, could put in his Claim.

REMARK XXVI.

Ant. ————— (z) *She that from whom*
We all were Sea-swallow'd; tho' *some* cast again,
 And by that *Destiny* to perform an Act,
 Whereof what's past in Prologue; what to come,
 In yours and my Discharge. —————

(z) *She that from whom, &c.*] The whole Tribe of *modern Editors*, alter this Passage thus;

————— *She from whom*
We were Sea-swallow'd; tho' *some* cast again,
 May by that *Destiny* perform an Act,
 Whereof, what's past is Prologue; what to come,
 Is yours and my Discharge. —————

But have not thought fit to shew, either *Authority* or *Reason* for the *Change*: Which is tacitly admitting they could not produce the first; and if call'd upon for the last, 'tis thought they would be at some Loss to find it; there being several glaring Absurdities, not to say Contradictions, in this their *critical* Emendation.

1. They leave out the Word *ALL* in the 2d Line, which is quite necessary here: *Antonio* taking it for granted *Ferdinand* is drown'd, by the Contrast betwixt the Words *all*, and *some*, strengthens his Project, as it hints a-fresh the Death of the *King's Son*, which gave Birth to it.

2. They invalidate the Strength of his Argument,

ment, as to the End for which *some were cast again*; viz. *by that Destiny to perform an Act*, (to which, the mentioning the Death of *Ferdinand*, and the Marriage of *Claribel*, serves as a Prologue) *i. e.* to murder *Alonzo*, and seize the Throne: And *Shakespeare*, by coupling the Means “*being cast again*” with the End, “*by that Destiny to perform, &c.*” shews he meant the Argument to be used conclusively by *Anthony*, to vanquish the Doubts of *Sebastian*, who appears with great Unaptness to the Business. But these Gentlemen by putting it in the *potential Mood*, *MAY by that Destiny*, render it only probably persuasive; the whole Force of *Anthony*’s Reasoning now, being that *by the Destiny of escaping, they have it in their Power to kill Alonzo, and may do it if they will*: Whereas *Shakespeare* makes him reason with much more Force; they are *destin’d* to, and *must* do it.

3. By changing the Preposition *in*, to the Verb neutral *is*, in the last Line and half, they totally alter the Meaning; contradicting that known Maxim, that *it is impossible for the same Thing to be, and not to be at the same Instant*; for if it is *past*, it is not now, and if it *is*, it is not *past*. ALL which Contradictions are avoided, by letting the Passage stand as it does in the old *Edit.* which wants no Alteration, unless, for the Sake of doing something in the *Critics* Way, they blot out (as they have) the Word *that* in the first Hemistich; and if they must go farther, make the Noun *Destiny*, in the 3d Line, a Verb, *and by that destin’d to perform, &c.* But these Gentlemen seem to have learnt their Art from the Professors of a certain Mystery, who when once call’d in, if they can’t find Work, take Care to make it, though at the Risque of their Employer’s Good, and their own Reputation.

R E-

REMARK XXVII.

Seb. What Stuff is this? How say you?

'Tis true, my Brother's Daughter's Queen of *Tunis*;
So is she Heir of *Naples*: 'Twixt which Regions
There is *some Space*.

Ant. A *Space*, whose ev'ry Cubit
Seems to cry out, how shall that *Claribel*
Measure (a) us back by *Naples*? Keep in *Tunis*.
And let *Sebastian* wake. —————

(a) *Measure us back by Naples?*] This Passage is
now alter'd thus;

————— *how shall that Claribel*
Measure us back to Naples? Keep in Tunis.
And let Sebastian wake. —————

But surely with great Injustice to the Author's poetical Imagination; which, as it animates each Cubit to *cry out*, so, it makes *Naples* the Instrument of Mensuration, and not like them, barely the *Ratio* of Distance: For Ships, Seas, and Winds, were equally capable of carrying her back from *Tunis* to *Naples*, as they had been of bringing her from *Naples* to *Tunis*; and therefore not the *Means* but the *Motive* of her returning, is here enquired after by *how*, and the Place poetically put for the Business.

But those clear-sighted Gentlemen, Messieurs *Theob.* and *Warb.* not being able to conceive why *Claribel* should go beyond *Naples*; that being the only Sense they could perceive in the Word *BY*, (tho' if they had remember'd their old Friend *William Lilly*, they might have recollected it serv-
ed

ed for a Sign to the Ablative, as well as for a Proposition to the Accusative Case) they concluded it wrong, and therefore cashier'd it; and with it as bold an Image, as perhaps any in *Shakespear*.

By the Change of Pointing they have also lost another Beauty,

—— keep in Tunis;
And let Sebastian wake. ——

as they read it, conveying no Idea at all, as she cannot measure the Cubits; (as they would have her) back to *Naples*, and keep in *Tunis* too: But if it stands as above quoted, from the old *Edit.* (or if they do not like a Period, let them put a Colon there) it will appear a beautiful Apostrophe to *Claribel*, advising her to remain safe and quiet where she is, and not attempt the Danger and Difficulty of the Voyage, as she will have not only the Winds and Waves to encounter in her Passage, but also the Traitor's Power, when she arrives. *Anthony* then directly returns to his Purpose, and calls upon *Sebastian* to be attentive:

And let Sebastian wake.

Thus in *Julius Cæsar*,

——— O Conspiracy!
Sham'st thou to shew thy dang'rous Brow by Night,
When Evils are most free! O then, by Day,
Where wilt thou find a Cavern dark enough,
To masque thy monst'rous Visage? Seek none Conspiracy.

REMARK XXVIII.

Seb. But for your Conscience.

*Ant. (b) I, Sir, where lies that? if 'twere a Kybe,
'Twould put me to my Slipper: But I feel not
This Deity in my Bosom; twenty Consciences
That stand 'twixt me and Milan, candy'd be they
And melt e'er they molest. Here lies your Brother,
No better than the Earth he lies upon, &c.*

(b) *I, Sir, where lies that?*] The modern Editors have varied this Passage, by dividing the Lines thus,

Seb. But for your Conscience.

Ant. I, Sir, where lies that?

If 'twere a Kybe, 'twould put me to my Slipper:

But I feel not this Deity in my Bosom.

Ten Consciences that stand 'twixt me and Milan,

Candy'd be they and melt e'er they molest!

Here lies your Brother ———

No better than the Earth he lies upon, &c.

and altered the Poet's Word *Twenty* to *Ten*, for the Sake of Metre, 'tis to be supposed, but shew no Authority for thus disturbing the old Text; and however the Measure may be permitted to pass, there appears no Reason why they should lessen the Force of the Poet's Expression full half; nor is Mr. *Warb.*'s Explanation of the Term *candy'd*, p. 39. n. 4. " i. e. *did ten Consciences play all their Tricks* " *with me, sometimes proving very stubborn, and some-* " *times again as supple; now frozen up with Cold,* " *now dissolved with Heat; yet they should ne'er mo-* " *lest, &c.*" quite satisfactory; the Poet seeming here to allude to the common Effect of Things so pre-

preserv'd, and makes *Anthony* declare all the Remorses of his Conscience, which he happily expresses by *twenty Consciences*, shall as easily melt as a candy'd Sweatmeat, and give him no more Trouble.

The Break made by them at the End of the 6th Line, which is not in the Edition of 1632, has no Force, nay, is useleſs where they have placed it; for if a Pause is at all neceſſary, it ought to be made after the next Line,

—— here lies your Brother,
No better than the Earth he lies upon; ——

where it will be much more natural between the Description of the State *Alonso* is in, Sleep; and that *Anthony* proposes to put him in, Death.

REMARK XXIX.

Ant. This antient (c) *Morsel*, this Sir Prudence, who Shou'd not upraid our Courſe. ——

(c) *This ancient Morsel*] This Term *Morsel*, Mr. *Warb.* p. 40. n. 5. is very angry with, and ſays we muſt read *Moral*, and has accordingly alter'd the Text, ſaying, 'tis a Way of Speaking very familiar with *Shakeſpear*, and cites for Proof,

And why, my Lady Wiſdom, hold your Tongue, good Prudence.
Rom. & Jul. Act iii. Sc. ult.

which gives no Strength to his Affertion; for tho' Morality is true Wiſdom, yet there have been, who choſe to be held for wiſe Men, who were not overburthened with Morals, as this Editor may find in

a very wise and christian Note, on the Speech of *Wolsey*, in HEN. VIII. ACT 3. Sc. ult. where it is said, “*a good Christian,*” will make a very *ill*, and *unjust* Statesman. The Poet’s Design here was to shew in what great Contempt *Anthonio* held all Appearance of Goodness, and not to make him give *Gonzalo* the Eulogium, justly due to his real Character; wherefore, he treats him in that diminutive Manner, which is common with this Author; as *Hamlet* says,

A King of Shreds and Patches,

ACT iii. Sc. 14.

And in another Place,

Ham. *The King, is a Thing.* —

Guild. *A Thing, my Lord?*

Ham. *Of nothing.* —

HAM. ACT iv. Sc. 4.

Which are exactly equivalent to *Morsel* here, and used to shew the highest Contempt in the Speaker.

R E M A R K XXX.

Enter Ariel with Music and Song.

Ar. My Master, thro’ his Art, foresees the Danger,
That you (his Friend) are in; and sends me forth
(For else his Project dies) (d) to keep *them* living.

(d) *To keep them living*] Mr. Warb. p. 40. n. 6. says *Alonso* and *Anthonio* are the Persons meant by *them*, above, and reasons very drolly on the Alteration made by the Oxford Editor, who changes *them* into *you*: But it will be something difficult for this Gentleman to shew, how *Prospero*’s Project at all depended upon *Anthonio*’s Life, or that *that* was
in

in any Sort of Danger since coming to Land; for however strong his Intention was to murder *Alonso* and *Gonzalo*, he says not one Word of *Suicide*, nor does he betray the least Apprehension of Harm from *Sebastian* or the others, who are asleep or absent; it is therefore clear, the Persons to be kept living, were only those who were in Danger of dying, *Alonso*, as necessary to *Prospero's* Project, and *Gonzalo* as his Friend.

R E M A R K XXXI.

Gon. Now, good Angels, preserve the King!

[*They wake.*

Alon. Why, how now, ho? Awake? Why are you drawn?

Wherefore this ghastly Looking?

Gon. What's the Matter?

Seb. While we stood here securing your Repose,
Even now, we heard a hollow Burst of bellowing
Like Bulls, or rather Lions; did't not wake you?
It struck mine Ear most horribly.

Alon. I heard nothing.

Ant. O, 'twas a Din, to fright a Monster's Ear;
To make an Earthquake: Sure, it was the Roar
Of a whole Herd of Lions.

Alon. Heard you this?

Gon. Upon my Honour, Sir, I heard a Humming,
And that a strange one too, (e) *which did awake me.*

(e) *Which did awake me.*] The Air of Probability here given to *Sebastian's* and *Anthony's* Pretence of having heard a violent Noise, which had occasion'd them to draw their Weapons, by the Confirmation of *Gonzalo*, who had really been wak'd by *Ariel's* Sing-

Singing in his Ear, is a shining Proof of the Poet's great Skill and Judgment.

REMARK XXXII.

Enter Stephano singing.

Cal. Do not torment me. Oh !

Ste. What's the Matter ? (f) Have we Devils here ?
Do you put Tricks upon's with *Salvages* and *Men of Inde* ?

(f) *Have we Devils here ?*] This seems to be much more a Sneer at some particular Fraud, used in the Author's Time, by shewing something fictitious under those Titles, than at the Travels of *Maundeville*; for as to his *State of Devils*, mentioned by Mr. *Warb.* p. 44. n. 9. it must appear a great Solecism in the Poet to satirize the Historian, for that, when his whole Play is built on the Doctrine of their Inhabiting the Earth, and doing whatever Mischief, their Masters, the Enchanters, set them upon.

REMARK XXXIII.

Ste. ——— (g) his *forward Voice* now, is to speak well of his Friends, his *backward Voice* is to utter foul Speeches and to detract.

(g) *His forward Voice*] Mr. *Warb.* p. 45. has chang'd *utter* in this Speech for *spatter*, against all Authority, as well as Reason, Sense, and Grammar; for to make a Voice spatter [*commaculare, respergere*] foul Speeches, is perhaps a greater (7) "*Anomaly*," than any in *Shakespeare*, and *mixing Modes* with a Ven-

(7) *Warb.* Preface, p. 16.

geance: He has indeed mark'd this Passage as a Beauty, as it certainly is, being an elegant descriptive Satire, on all time-serving Flatterers, who speak fair to the Faces of those they hang upon, but behind their Backs traduce and revile them. That this Vice was frequently practised in those Times, many Passages, in our Author, and *Ben. Johnson*, will make apparent. Mr. *Theob.*'s Conjecture, that *Butler* took the Hint of his Description of Fame from this Passage, is far from unreasonable.

REMARK XXXIV.

Ste. — How cam'st thou to be the (h) *Siege* of this (i) *Moon-Calf*? Can he (k) *vent Trinculo's*?

(h) *The Siege, &c.*] An Allusion to an Effect of Medicine.

(i) *This Moon-Calf?*] Mr. *Warb.* p. 45. n. 1, has given a metaphysical Account of the Use of this Term, but if he had considered it physically, he might have found it was originally appropriated to a monstrous, or unform'd Production, called in Latin *Mola*, *Partus-Lunaris*, [a Lump, Mole, or *Moon-Birth*] in which Sense *Shakespear* very properly uses it to his Monster.

(k) *Can he vent Trinculo's*] The Allusion to Medicine continued.

REMARK XXXV.

Trin. — this is a very shallow Monster; (l) *I afraid of him?*

(l) *I afraid of Him?*] Messrs. *Theob.* p. 38. n. 18. and *Warb.* p. 46. n. 2. say this is a Brag of *Trinculo's*, which it is very far from; it being a direct
Ac-

Acknowledgment that he had been so, and now is angry with himself for it, being conscious it had been discovered by *Caliban*; and hence arises the Contempt *Caliban* ever after has for *Trinculo*, and the Regard for *Stephano's* Courage, which is often in his Mouth, and which without this Preparation would have been quite unnatural.

REMARK XXXVI.

Cal. I prythee, let me bring thee where Crabs grow ;
And I, with my long Nails, will dig thee Pig-nuts ;
Shew thee a Jay's Nest ; and instruct thee how
To snare the nimble Marmazet ; I'll bring thee
To clust'ring Filberts ; and sometimes I'll get thee
(m) *Young Scamels* from the Rocks. —

(m) *Young Scamels*] Mr. *Theob.* p. 39. n. 19. alters this to *young Shamois*, and assigns several Reasons for his Alteration ; and Mr. *Warb.* p. 47. n. 3. confirms the Change, *ex Cathedra*, with a magisterial Authority ; “ We should read *Shamois*, i. e. young “ Kids.” But notwithstanding the Sentiments of the one, and the peremptory Decree of the other, of these Gentlemen, it may be asked why we should read so ? *Caliban* is no where in the Play fam'd for Swiftnefs, but frequently accused of Sloth, and here pretends to nothing but what may be done at great Leisure :

——— bring thee where Crabs grow ;
——— dig thee Pig-nuts ;
Shew thee a Jay's Nest ; and instruct thee how
To snare the nimble Marmazet ; I'll bring thee
To clust'ring Filberts, and sometimes I'll get thee
Young Scamels from the Rocks.

therefore *Shamois* cannot be right, their Celerity being remarkable, even to a Standard for Swift-ness: But then either something must be found, that the Name *Scamels*, and the particular Situation here pointed out will suit, or else we must read with Mr. *Theob. Seamel*, for *Sea-gull*, a Bird that builds amongst Rocks, from whence the young ones might be taken; and suppose that in transcribing, or at the Press, the [E] was chang'd into a [c]. But the Shell-Fish called the Limpet, (whose Shell is generally known by the Name of the nipple Shell) are called in some Countries SCAMS; they are found on the Rocks, and are by many reckoned delicious Food; and from these, *Shakespear* might take the Liberty to form a Diminutive, and make his Word SCAMELS.

REMARK XXXVII.

ACT III. SC. I.

Enter Ferdinand bearing a Log.

Ferd. There be some Sports are painful, but their Labour

Delight in them sets off; some Kinds of Baseness
Are nobly undergone; and most poor Matters
Point to rich Ends. This my mean Task wou'd be
As heavy to me, as 'tis odious; but
The Mistress which I serve, quickens what's dead
And makes my Labours Pleasures: O she is
Ten Times more gentle than her Father's crabbed;
And he's compos'd of Harshness. I must move
Some Thousands of these Logs, and pile them up,
Upon a sore Injunction. My sweet Mistress
Weeps, when she sees me work, and says such Baseness,

H

Had

Had ne'er like Executer : I forget ;
 But these sweet Thoughts do ev'n refresh my Labour
Most busy least when I do it.

(n) *Most busy least* when I do it] This the Commentators (*Theob.* p. 41. n. 20. *Warb.* p. 48. l. ult.) have chang'd to *busy-les*s, but with what Appearance of Reason or Sentiment lies on them to shew ; for if *Ferdinand* was busy-les in his Labour, *i. e.* if his Work consisted in doing nothing, he stood in no need of those sweet Thoughts to refresh him under the Pressure ; and if his Thoughts were busy-les, during his Labour, they contributed nothing to his Refreshment ; so that let them make their *Bu-sy-les*s an Adjective to either *Thoughts* or *Labour*, and to one of them it must be, or it is useless in the Sentence, it conveys no clearer Idea than the old Reading. But why may not this Passage be resolved into that (8) hard Construction Mr. *Warb.* speaks of, and be understood thus ; *But these sweet least Thoughts [of Miranda his Mistress] do even refresh my most busy Labour, when I do it.* Though 'tis not impossible but the Original was a double Superlative, which was no uncommon Mode of Expression in those Days, and then it may stand thus :

But these sweet Thoughts do ev'n refresh my Labour,
Most busiest when I do it.

which may signify either, those Thoughts being *most busy*, when he is at Work, or that they refresh his *busiest* or greatest Labour when he does it.

(8) Preface to *Warb.* Edit. p. 16. § 2.

RE-

REMARK XXXVIII.

Mir. ——— (o) Hence, *bashful Cunning*,
 And prompt me plain, and holy Innocence.
 I am your Wife, if you will marry me,
 If not, I'll die your Maid: to be your Fellow,
 You may deny me; but I'll be your Servant
 Whether you will or no.

(o) *Hence, bashful Cunning*] The noble Simplicity of this Address, is as beautiful as any Thing in *Shakespear's* Works. *Mr. Prior*, in his *Henry* and *Emma*, seems to have his Eye on this Speech in these Lines.

This potent Beauty, this triumphant Fair,
This happy Object of our different Care,
 Her let me follow; her let me attend,
 A Servant: (*She may scorn the Name of Friend.*)

REMARK XXXIX.

SCENE III.

Cal. Yea, yea, my Lord, I'll yield him thee asleep,
 Where thou may'st knock a Nail into his Head.

Ar. Thou liest, thou can'st not.

Cal. What a pied Ninny's this? thou scurvy Patch!
 I do beseech thy Greatness give him Blows,
 And take his Bottle from him; when that's gone,
 He shall drink nought but Brine, for I'll not shew him
 Where the quick Freshes are.

Step. *Trinculo*, run into no further Danger, interrupt the Monster one Word, *farther!* and by this Hand, I'll turn my Mercy out of Doors, and make a Stock-Fish of thee.

Trin. Why what did I? I did nothing; (p) *I'll go no further off.*

(p) *I'll go no further off*] *Caliban* is proposing the Plot to murder *Prospero*, to *Stephano* and *Trinculo*, who are both drunk; *Ariel*, supposed invisible, interrupts him, which Interruption he imputes to *Trinculo*; whereupon *Stephano* quarrels with *Trinculo*, and threatens to beat him, on which *Trinculo* insists he has done nothing, and refuses to go farther from them: But *Mr. Theob. p. 46.* and *Mr. Warb. p. 54.* (probably following *Mr. Pope*) have expung'd the Negative, and thereby defaced the strong Features of Nature, here mark'd by the Poet, who all through the Character draws *Trinculo* a conscious Coward, and continually endeavouring to hide his Fear, by Pretences to Bravery, though in vain; for even *Caliban* has found him out, and in this Scene tells him so more than once:

I'll not serve him, he is not valiant.

I wou'd my valiant Master wou'd destroy thee.

—— *If thy Greatness will*

Revenge it on him, for I know thou dar'st,
But this Thing dares not ——

Beat him enough, after a little Time,
I'll beat him too.

The Humour of the Scene is greatly heightened by *Ariel's* being supposed inaudible, as well as invisible to *Trinculo*, whose Curiosity to hear *Caliban's* Plot, occasions the Refusal to go any farther from him and *Stephano*, till the latter, by an actual Beating obliges him to shift his Ground: And there is little Room to doubt but this Speech was originally spoke as above pointed, or else *Stephano*, to his first

first Threats, added some Sign or Motion for *Trinculo*, to remove to some farther Distance, to either of which his affected Resolution not to stir, was a proper and pertinent Answer. Whoever has read this Poet attentively, will find many Examples of this abrupt Manner of Address, as to *Ferdinand* and *Miranda* afterwards in this Play.

Ter. Mir. We wish you Peace.

Prof. Come with a Thought; *I thank you: Ariel, come.*

Where he calls first on *Ariel*, and then abruptly breaks that Call, to thank them for their kind Wishes, and then again calls his Spirit.

REMARK XL.

SCENE IV.

Seb. ——— Now I will believe
That there are Unicorns: That in *Arabia*
There is one Tree, the Phoenix Throne; one Phoenix
At this Hour reigning there.

Ant. I'll believe both;
And what does else want Credit, come to me,
And I'll be sworn 'tis true: (q) *Travellers* ne'er did lie,
Tho' Fools at home condemn them.

(q) *Travellers ne'er did lie*] This Passage is a fine Compliment to Sir *Walter Raleigh*, who published his Travels towards the latter End of Queen *Elizabeth's* Reign, and in them supported the Credit of *Maundeville* in several Instances, wherein before he stood charged with Falshood, of which *Shakespear* finely takes Notice in these Lines:

————— *When we were Boys,*
Who'd believe that there were Mountaineers,
Dew-lapt like Bulls, whose Throats had hanging at 'em
Wallets

Wallets of Flesh? or that there were such Men,
 Whose Heads stood in their Breasts? *which now, we*
find
Each putter out (r) of five for one, will bring us
Good Warrant of.

These Passages also negatively fix the Date of this Play, that it was not wrote before 1596 or 97; for though Sir *Martin Frobisher*, Sir *Francis Drake*, Sir *Walter Raleigh*, and Captain *Davis*, had made several Voyages between 1576 and 1586, yet Sir *Walter* did not publish his Travels, till after his first Voyage to *Guiana*, which was not made till 1595; and there is great Reason to believe it was not wrote till long after that, viz. till 1612, or 13, or at earliest, not till 1610, as has been observed in the Introduction; and this will appear more probable, if it is considered that *Ben. Johnson*, in the Introduction to his (9) *Bartholomew Fair*, after having had a Fling at *Shakespear's Titus Andronicus*, as an old Play, (it making its Appearance, according to him, about 1589; *Shakespear* then being not more than Twenty-five Years old) speaks of his *Winter's Tale*, and this Play, as recent Performances. *Ben.* in that Piece, satirizes several other of *Shakespear's* Plays, as the *Merry Wives of Windsor*, *Much ado about Nothing*, *Love's Labour lost*, and the *Midsummer Night's Dream*.

(r) *Each putter out of five for one*] Mr. *Theob.* p. 50. n. 22. and Mr. *Warb.* p. 58. n. 5. have alter'd this Line to

Each putter out on five for one.

Which may be admitted, as it does no Injury to the Sense or Satire of the Poet, who undoubtedly

(9) *Bartholomew Fair* was first play'd in 1614.

alluded

alluded to the Method of Insurance, common in his Time, as Mr. *Theob.* (*ubi supra*) has shewn clearly from a similar Passage in *Ben. Johnson's Every Man out of his Humour*.

REMARK XLI.

SCENE V.

Ar. You are three Men of Sin, whom Destiny
That hath to Instrument this lower World,
And what is in't : The never-surfeited Sea,
(s) Hath caus'd to belch up you ;

(s) *Hath caus'd to belch up you*] Mr. *Theob.* p. 51. n. 23. has rightly struck out *you* here, it being evidently an Error of the Press; and is therein followed by the later Editions, though without making him any Acknowledgment; but it is submitted, whether their Pointing (that of the *Fol.* 1632, being evidently wrong) may not be amended? The modern ones point this Passage thus :

You are three Men of Sin whom Destiny
(That hath to Instrument this lower World,
And what is in't) *the never surfeited Sea*
Hath caus'd to belch up ; ———

by which they seem to confine the Operation of Destiny to sublunary Things only, when it is possible, and even more than probable, the Poet did not intend to limit her Sphere of Action, but to shew what *Instruments*, or Means she acted by; his Sense being clearly, *You are three Men of Sin, [for sinful Men] whom Destiny, that hath this lower World, and what is in't to [for] Instrument, hath caused the never surfeited Sea to belch up ;* which Sense, perhaps, will appear stronger, if the Passage is thus pointed:

You

*You are three Men of Sin, whom Destiny,
That bath to Instrument, this lower World
And what is in't, the never-surfeited Sea
Hath caus'd to belch up : —*

This whole Speech of *Ariel's* is beautifully imagined, to set the Sense of their Guilt in such a glaring Light, as to awaken their Remorse; (which all their Sufferings had not been able to do) and to point out the only Means of Relief,

— *Hearts Sorrow,*
And a clear Life ensuing. —

These moral Strokes, which abound in *Shakespear*, prove him a good Man, as well as a great Poet.

REMARK XLII.

Gon. All three of them are desperate; their great Guilt,

(t) Like Poison, given to work a long Time after,
Now gin's to bite the Spirits.

(t) *Like Poison, given to work a long Time after*] This beautiful and apt Simile, contains in it a Piece of Marine Tradition; the Seamen being strongly persuaded that the *Africans*, especially on the *Guiney Coast*, can temper Poison so, as to operate at any precise Time, and in any limited Degree, and that during the Interval between taking and operating, the Patient shall feel no Manner of Effect from the Dose.

Re-

REMARK XLIII.

A C T IV. Sc. I.

Prof. If I have too aufterely punish'd you,
Your Compensation, makes Amends ; for I
Have given you here, (u) *a Third* of my own Life,
Or that for which I live.

(u) *Have given you here a Third of my own Life.*] Mr. *Theob.* p. 53. n. 24. changes this to a *Thread*; and Mr. *Warb.* p. 61. adopts, and *n. a.* acknowledges whence he had it; (a Condescension not common with this Gentleman.) But the old Reading may be left in Repose: *A Third*, being some certain proportional Part of what was dear and valuable to him, and which he could share with another; but query, if *Prospero* parted with the *Thread*, i. e. the *Whole* of his Life, Life itself, whether he could with any Propriety be said still to live, as in the next Line he is made to do? And the Instances produced by Mr. *Theob.*

And let not Bardolfe's vital Thread be cut. HEN. V.

His Thread of Life had not so soon decay'd. 1st Pt. HEN. VI.

Argo their Thread of Life is spun. 2d Pt. HEN. VI.

— *shore his old Thread in Twain.* OTHEL.

instead of supporting his Alteration of this Passage, prove that *Shakespear* constantly used *Thread of Life*, in the strict poetick Sense, for Life, not for any Part or Portion of it, for that *by*, and not that *for*, which (as it is here expressed) any one liv'd; and though he found that *Prospero* had no Wife living; nor any other Child but *Miranda*; and that

Dimidium Animæ meæ cannot be construed into three Halves; yet, if he had recollected *the Occasion* of this Speech; and *to whom* the Speech was spoken; and *how many* interested in the Speech were present, at the speaking; he might have thought perhaps, the introducing such a Son-in-Law into *Prospero's* Family, who settled a Remainder Expectant of a Crown upon his Daughter; and delivering him from Wretchedness and Banishment, restored him to Power, and princely Grandeur; might tempt the Old Gentleman to imagine his Satisfaction was increased one full Third: And in the Height of that Imagination, he might be induc'd, by a poetic Licence, to express himself so, as to be clearly understood, by an ordinary Reader, to have such an Esteem for the Person, to whom he was then giving an only Daughter he doated on, as to reckon him absolutely as one of his own Family, and an essential *third* Part of his future Happiness, though such an Expression transgressed against the *severe Canons of literal Criticism*. And it is something strange, Mr. *Warb.* should so hastily adopt this Alteration, as he has prov'd in his Dedication, to his Edit. he has no private Reasons of his own, why a Son-in-Law should not be so regarded.

REMARK XLIV.

Prof. Then as my (10) *Gift*, and thine own Acquisition,

Worthily purchas'd, take my Daughter.

If thou dost break her Virgin Knot, before

All sanctimonious Ceremonies may

(10) The Folio Edition 1632 reads *Guest* here for *Gift*, which is properly restored by the more modern Editions; and these, and these only, were the Emendations necessary.

With

With full, and holy Rite be minister'd,
 (w) No sweet Aspersions shall the Heav'ns let fall
 To make this Contract grow : But *barren Hate*,
Sour-ey'd Disdain, and *Discord*, shall bestrew
 The Union of your Bed, with Weeds so loathly,
 That you shall hate it both : Therefore take heed,
 As *Hymen's* Lamps shall light you.

Fer. As I hope,
 For quiet Days, fair Issue, and long Life,
 With such Love as 'tis now ; the murkiest Den,
 The most opportune Place, the strong'st Suggestion
 Our worser Genius can, shall never melt
 Mine Honour into Lust, to take away
 The Edge of that Day's Celebration,
 When I shall think, or *Phæbus'* Steeds are founder'd,
 Or Night kept chain'd below.

Pro. Fairly spoke :
 Sit then and talk with her : She is thine own, &c.

(w) *No sweet Aspersions, &c.*] Though the beautiful Sentiments, and fine Imagery, in these Speeches, are a sufficient Excuse for transcribing them, yet the chief Motive was, because on this Passage is founded the Conjecture, that the following Masque was intended, by the Poet, as a Compliment to the young Earl of *Essex*, on his Contract of Marriage with the Lady *Frances Howard*, and may fix the Date of this Play to the Year 1614 ; when the sad Train of Mischiefs so artfully, and finely enumerated here, fell to that Nobleman's Lot : And shews the skilful Address of the Author, to clear JAMES I. (who, 'tis well known, was by much too busy in the Divorce which followed) from Odium ; by insinuating 'twas something done by the Earl himself, to which the Evil brought on him was owing. And this Conjecture seems to be strengthened by the following Speeches in the next Scene.

Pro. *Look thou be true ; do not give Dalliance
Too much the Rein ; the strongest Oaths are Straw
To th' Fire i'th' Blood : Be more abstemious,
Or else, good Night your Vow.*

Fer. *I warrant you, Sir :
The white, cold Virgin Snow upon my Heart,
Abates the Ardour of my Liver.*

A Situation, the Earl admitted he found himself in with Respect to his Countess; (though not so to other Women) and that supposed to be the Effect of *Forman's* magical Medicines.

REMARK XLV.

SCENE III.

A MASQUE. Enter *Iris*.

Ir. *Ceres, most bounteous Lady, (11) thy rich Leas
Of Wheat, Rye, Barley, Oats, and Pease ;
Thy turfy Mountains, where live nibbling Sheep,
And flat Meads thatch'd with (x) Stover, them to keep ;
Thy Banks, with (y) pioned, and twilled Brims,
Which spungy April, at thy Hest, betrimms
To make cold Nymphs chaste Crowns ; and thy (z)
Broom-Groves,*

*Whose Shadow the dismissed Batchelor loves,
Being Love-lorn ; thy (a) Pole-clipt Vineyard,
And thy Sea-marge steril, and rocky-hard,
Where thou thy self dost Air ; the Queen o'th'
Sky,*

*Whose wat'ry Arch, and Messenger am I,
Bids thee leave these ; and with her sovereign Grace,
Here on this Grass-plot, in this very Place,
To come and sport ;*

(11) The Edit. 1632, reads *the* rich Leas.

(x) ——— *with Stover them to keep*] *Stover* is a Contraction of *Estover*, an old Law Word, signifying an Allowance for Maintenance in Food, and Nourishment, or for Repairs.

(y) Thy *pioned* and *twilled* Brims] Mr. *Theob.* p. 55. changes *twilled* to *tulip'd*, and Mr. *Warb.* p. 63. follows him, but neither of them take any Notice of the Alteration. 'Tis true, here is evidently an Error, but as true, only an Error of the Press; which is easily rectified by throwing out the [w], and reading *tilled*; but these Gentlemen substituted *tulip'd* from misunderstanding the Word *pioned* before it, which they, as is clear by their Alteration, understood of the *Pæony*, or *Piony*, a Flower; when the Poet meant only to shew the Fertility of the Banks of Rivers, and the Cause of that Fertility, there being *pioned*, i. e. trench'd or dug; and *tilled* or manured; in Opposition to the Barrenness of the Sea-Shore, which he a little after calls *Sea-marge*, sterile, and rocky-hard.

The Orthography will justify this Reading; for however ignorant the *Theatrical* or *Poetical* Editors might be, it is not to be supposed the very learned Mr. *Warb.* could be at a Loss how to form an *English* Participle from *Pæonia*, or that, if the Flower had been intended by the Poet, there must have been a [y] with an Apostrophe, thus,

—— Thy *pony'd* and *tulip'd* Brims, &c.

which as there is not, 'tis plain, these Flowers were not in the Author's Mind, though he speaks of those

To make cold Nymphs chaste Crowns;

produced by *spungy* April, at the Command of *Ceres*, to trim the River Banks; which any Reader may

may see means the spontaneous Productions of the Spring, in a good Soil, well cultivated. And wherever he has deck'd his Personages with Flowers, he has preferred the wild Glories of the Field, to the more cultured Beauties of the Garden, as may be seen, in *As you like it*, *Lear*, and *Hamlet*.

(z) *and thy broom Groves*,] The *Oxford Edit.* having altered this to *brown Groves*, Mr. *Warb.* p. 63. *n. a.* adopts it, and for once pays his Tribute of Acknowledgment to that Editor; but the Reading of the old Editions ought to stand, on the Authority of all the Copies, and as conveying the simpler Image.

(a) *thy pole-clipt Vineyard*] This Mr. *Warb.* p. 63. *n. 6.* alters to *pale-clipt*, which (however just his Animadversions, on Mr. *Gildon's* Exposition may be) cannot be right: For though the learned Gentleman may have no Conception of any other Vineyards than those he has seen in his own native Climate, where *PALING* is frequently made use of, *Shakespear* had a more extensive Idea, and a clearer Knowledge; and it may be affirm'd, never thought of fencing them with *Pales*, a Kind of Inclosure not used, scarcely known, in the Countries famous for Vineyards: And the old Reading is rightest; the Poles, (and not the Vines, or Vineyard) being clipt or twin'd round, and here used, to shew the Author meant a Vineyard, properly so called, and not *espalier*, or Wall-Vines.

It may be said, that possibly Mr. *Warb.* had his Eye on the Description of *Achilles's* Shield in the 18th. *Iliad*, which if admitted, will only prove that *Shakespear* understood the Original better, than his Editor. The Passage alluded to is this,

Εν δ' ἐτιθε γαφυλῆσι βριθουσαν αλοήν,
 Καλὴν, χρυσεῖην, μελάνες δ' ἀνὰ βότρυες ἦσαν
 Ἐστῆκει δὲ καμαξὶ διαμπερές ἀργυρεῖσιν.
 Ἀμφὶ δὲ, χυανέην, καπέτον, περὶ δ' ἔρκος ἔλαυνε
 Κραυτεροῦ.

*In eo etiam posuit uvīs valde oneratam vineam,
 Pulchram, Auream, nigri autem per eam racemi erant
 Stabat vero palis SUFFULTA per totum Argenteis,
 Circum a cæruleam fossam. Circa etiam sepem duxit
 Ex stanno. ———*

*A loaded Vineyard grac'd the ample round ;
 (12) To silver Poles, the fruitful Vines were bound.
 Wrought fair in Gold, the black, ripe Clusters shone :
 A Ditch cærulean round the Area run ;
 Fenc'd with a Hedge of Tin. ———*

By which any one may see *Homer* made no Use of *Pales*, but inclosed his Vineyard, with a Hedge and Ditch: *Kamax* and *Palus* are interpreted a *Pole*, or *Prop for a Vine*, and *Suffulta*, [underpropt or supported] in the *Latin* Version, sufficiently proves what were intended by *Palis Argenteis*.

REMARK XLVI.

JUNO sings.

Honour, Riches, marriage Blessing,
 Long Continuance, and Increasing,
 Hourly Joys be still upon you ;
 (b) *Juno* sings her Blessings on you :
 Earth's Increase, and foyson-Plenty,
 Barns and Garners never empty ;

(12) The 2d and 3d Lines are here transposed.

Vines, with clust'ring Bunches growing,
 Plants, with goodly Burthen bowing;
 Spring come to you, at the farthest,
 In the very End of Harveſt:
 Scarcity and Want ſhall ſhun you,
 Ceres Bleſſing ſo is on you.

(b) *Juno ſings her Bleſſings on you.*] This Song, which all the former Editions give entirely to *Juno*, Mr. *Theob.* p. 56. n. 25. has divided, giving her but the four firſt Lines, and the remaining eight to *Ceres*; his Reaſons for which, any one may ſee in the Place above-cited: And this Diviſion Mr. *Warb.* p. 65. embraces, though, (according to his general Cuſtom) without any Acknowledgment. And admitting this Diviſion to be right, and the Poets original Intention, the Author might have his Reaſons, as well as the Player Editors, for giving the whole to *Juno* in the Performance, viz. the having but one Voice that could execute it; and that this was the Caſe, ſeems to be confirm'd by the joint Conſent of all the elder Editions: It being well known, or at leaſt admitted, that they all had near the ſame Authority, i. e. the Representation, or the Stage Copies. For though in ſome of the Titles of the old *Quarto's*, they are ſaid to be corrected, and enlarged to almoſt as much again, the Materials were probably furniſhed from no other Storehouſe; the Author not appearing to have given himſelf much Trouble, about the Figure his Offspring made on the outside of the Theatre.

Therefore 'tis moſt reaſonable to ſuppoſe this whole Sonnet was ſung by one Voice, and that in the Character of *Juno*, and on that Account all placed to that Character in the ſeveral printed Copies; the firſt Editors being obliged, for want of better Guides, to govern themſelves by what they ſaw

saw and heard, whether they stole from the Stage by Memory, or otherwise, or even printed from the Stage Copies, with the Consent of the Proprietors, as the Actors then called themselves, after Representation. Nor is there so great a Deviation from Character, in *Juno's* singing the Whole, as Mr. *Theob.* seems to insinuate; for notwithstanding the distinct Offices assign'd to the two Goddesses in poetick Story, yet *Juno*, as Goddess, and Symbol of the Air, might very properly, and poetically pronounce the Blessings which *Ceres*, befriended by her, should produce; and Mr. *Theob.* might as reasonably insist *Bacchus*, *Vertumnus*, *Flora* and *Pomona* ought to be introduced on the Scene, to speak their particular Shares of the Benediction; or shew why *Juno*, might not interfere in *Ceres's* Part, as *she* does in the Gifts which, according to the Poets, regularly belong to those other Deities.

REMARK XLVII.

Ferd. This is a most majestic Vision, and
(c) Harmonious charmingly: May I be bold
To think these Spirits?

(c) *Harmonious charmingly*] Mr. *Warb.* p. 65. n. 7.
calls this Nonsense, and by way of cure substitutes

Harmonious, charming Lays:

which is a faultier Piece of Grammar, than any in *Shakespear*; as the Author of the Supplement to *Warb.* Edition, has shewn, CANON 8. p. 38. and that ingenious Gentleman, undoubtedly, (if he had pleased) could have cleared and supported the old

K

Reading,

Reading, notwithstanding the positive Charge of Nonsense, brought against this Passage by Mr. Warb. who himself allows, (as has been remarked) (13) *Shakespear*, was very hard in his Construction; and if so, why might it not be supposed, that the Adverb, in this Place, is only plac'd *after*, instead of *before* the Adjective, and wants but to be restor'd to its proper Place?

This is a most majestic Vision, and
Charmingly harmonious: —

Will there appear either Incongruity, or false Grammar in such an Alteration? But if *Shakespear's* Manner be attended to duly, it does not want even this; as the old Reading may be made natural, easy, and very expressive, by barely new pointing the Passage thus,

*This is a most majestic Vision, and
Harmonious: charmingly!*

A Mode of Expression, when the Mind is strongly agitated with Pleasure, as common, as natural, and shews *Ferdinand* was not content with merely saying it was *harmonious*, without shewing in what Degree (*viz. charmingly*) so.

REMARK XLVIII.

Pro. Spirits which by mine Art,
I have from (d) *all* their Confines call'd, to enact
My present Fancies.

(13) Remark XXXVII. P. 58.

(d) *I*

(d) *I have from all their Confines call'd]* Mr. Theob. p. 57. n. 26. says, "*This ALL is obtruded upon us by the nice Ears of our modern Editors.*" And Mr. Warb. p. 66. as contemptuously as he has, on several Occasions, treated the Judgment of his *quondam* Friend, and Fellow Critic, implicitly subscribes here to his Assertion, by expunging the Word out of his own Edition; and perhaps both those great Men look on the Edition of 1632 (where that Word stands) as a very modern one, it not being quite an hundred Years old, when their joint Labours on this Play were published by Mr. Theob. all whose Authorities, brought to prove *Shakespear* constantly laid the Accent on the last Syllable of *confine*, might have been omitted, except the last,

" *Shipping my self from the Sigæan Shore,*

" *Whence unto these Confines my Course I bore.*

PARIS to HELEN.

All the rest, reading equally smooth, wherever the Accent is laid; and one

' *O most potential Love! Vow, Bond, nor Space,*

' *In thee, hath neither Sting, Knot, nor Confine.*

rather requiring the Accent to be laid on the first.

REMARK XLIX.

SCENE IV.

Pro. You look, my Son, in a mov'd Sort,
As if you were dismay'd: Be chearful, Sir;

K 2

Our

Our Revels now are ended : These our Actors,
As I foretold you, were all Spirits, and
Are melted into Air, into thin Air ;

(c) And like the baseless Fabric of *their Vision*,
The cloud-capt Towers, the gorgeous Palaces,
The solemn Temples, the great Globe itself,
Yea all which it inherit, shall dissolve ;
And like this insubstantial Pageant faded,
Leave not a Rack behind.

(c) *And like the baseless Fabrick of their Vision.*] Mr. Warb. p. 67. n. 8. has much to say about this Passage ; condemning *Shakespeare*, (unless his Alteration shall pass for *Shakespeare's* Words) for "*wretched Tautology, and aukward Expression ;*" and all to make Way for his imaginary pompous Reading,

And like the baseless Fabric of TH' AIR VISIONS :

But does this mend the Matter, admitting it to want Amendment ? Will the " Vestige of an embodied Cloud, broken, and dissipated by the " Wind," prove any solider Basis, than the thin Air of which Spirits are said to be framed ? Or can a *Vision* be said to be any other than Airy ? The Term being strictly confined to that which has no Solidity, no Substance, but merely a Creature of the Brain, and the Effect of supernatural Power.

The " aukward Expression" (as this Gentleman is pleased to call it) *their Vision*, is surely used here with great Propriety ; the Spirits who performed and contrived it, (for any Thing that appears to the contrary) having the best Title to have it call'd theirs. The Tautology, also, (mentioned with such

Indig-

Indignation) will melt into Air, into thin Air, if the Speech is divided into its proper Parts;

the baseless Fabric of their Vision,

referring to Air, which the Poet had just before said they were composed of, and returned to; and

—— *this insubstantial Pageant faded,*

to the Scene they had just represented, which was now totally vanished; both finely inculcating, that all the Power, Wealth, Strength, and Beauty, we know, morally considered, is but a Dream, a Vision, and like one shall dissolve, and melt away; leaving not so much as a RACK, or smallest Part behind, to testify their having ever existed: As the PSALMIST, with equal Beauty, and greater Strength expresses it.

Thou hast destroy'd Cities, their Memorial is perish'd with them. Ps. ix. v. 6.

His Place cou'd no where be found. Ps. xxxvii. v. 37.

For the Wind passeth over it, and it is gone, and the Place thereof shall know it no more. Ps. ciii. v. 16.

And that the true Meaning of a *Rack* in this Place, is, a Fragment, a broken Remnant, the learned Gentleman himself admits by calling it, "*the Vestige of an EMBODIED CLOUD, broken, and dissipated by the Wind.*" Though what he means by an "*embody'd Cloud,*" or how the "*Vestige*" [Footstep, or Trace] of "*a Dissipation*" is to be discern'd, is left to himself to explain, when he thinks proper.

RE-

REMARK L.

Pro. (f) The Trumpery in my House, go bring it
hither,
For Stale to catch these Thieves.

(f) *The Trumpery in my House.*] Mr. Warb. p. 70.
n. 2. says, " If it should be asked what Necessity
" for this Apparatus? I answer, that it was the su-
" perstitious Fancy of the People, in our Author's
" Time, that Witches, Conjurers, &c. had no
" Power over those against whom they would em-
" ploy their Charms, till they had got them at this
" Advantage, committing some Sin or other, as
" here of Theft." Herein, forgetting on one
Hand, all his own excellent Reasoning (p. 69. n. 1.)
on the Sin of Ingratitude, and on the other, that
long before, in, and after *Shakespear's* Time, the
Power of Witchcraft, was said to be frequently,
nay, most commonly exercised on *Babes* and *Brutes*,
neither of which were extremely liable to be had at
this Advantage, of "*committing some Sin or other,*"
as being for the most Part incapable of doing any
Act *Animo Peccandi*. But above all forgetting
that without some "*Apparatus,*" there would have
been no manifest Reason, why the Assassins should
not immediately, on their Appearance, enter the
Cave, and perpetrate their Villany; which, if they
had, the Stage must have stood still during that
Time, and which this *Trumpery*, alone, totally pre-
vents, as it diverts them from their main Design,
and yet keeps the Scene busy, and shews *Shake-*
spear perfectly understood the *Jeu du Theatre*.

R E-

REMARK LI.

ACT V. SCENE II.

Pro. ——— say, my Spirit,
How fares the King and's Followers?

Ar. Confin'd
In the same Fashion as you gave in Charge;
Just as you left them, all your Prisoners, Sir,
In the Lime-Grove which Weather sends your Cell.
They cannot budge, till your Release. The King,
His Brother, and yours, abide all three distracted;
And the Remainder, *mourning over them,*
Brim-full of Sorrow, and Dismay: But chiefly,
Him that you term'd the good old Lord Gonzalo.
His Tears run down his Beard, like Winter-drops
From Eaves of Reeds: Your Charm so strongly works
'em,

That if you now beheld them, your Affections
Wou'd become tender.

Pro. Dost thou think so, Spirit?

Ar. Mine wou'd, Sir, were I human.

Pro. And mine shall.

Hast thou, which art but Air, a Touch, a Feeling,
Of their Affections, and shall not my self,
One of their Kind, (g) that relish all as sharply,
Passion as they, be kindlier mov'd than thou art?

(g) *That relish all as sharply, &c.*] Mr. Pope
chang'd *Passion* here, to *passion'd*, which Mr. Theob.
(p. 64. n. 28.) explodes, insisting "all the Authen-
tic Copies read

——— *Passion as they,*

which

which is very true: But they, and he after them, and Mr. *Warb.* (p. 74.) after him, use it here as a Verb, on one single Authority of the Poet;

‘ *Dumbly she passions, frantickly she doateth.*’

VENUS and ADONIS.

Which, however serviceable it might prove towards clearing up, and supporting any suspected, or dubious Passage, is no Way necessary, or useful here, where the Pointing alone wants to be rectified thus:

— that relish all as sharply
Passion as they, —

the Poet clearly meaning to make *Prospero* say, he *relish'd all Passion, as sharply, as Alonzo and the rest;* or, (if it should be thought better) *he relish'd Passion all [full] as sharply as they,* and no more: The present Pointing and Comments thereon, making *Shakespeare* full as guilty, (if not guiltier) of Tautology, as in *baseless Fabric*, and *insubstantial Pageant*, (which Mr. *Warb.* as has been shewn, is highly disgusted with) (14) to relish, or feel Passion, and to passion, being nearly synonymous.

REMARK LII.

SCENE II.

Pro. (h) Ye Elves of Hills, Brooks, standing Lakes,
and Groves;

And ye that on the Sands with printless Foot,
Do chase the ebbing *Neptune*, and do fly him,

(14) Remark XLIX. p. 77.

When

When he comes back ; you demy Puppets, that
 By Moon-shine, do the green, four Ringlets make,
 Whereof the Ewe not bites ; and you, whose Pastime
 Is to make Midnight Mushrooms, that rejoice
 To hear the solemn Curfew : By whose Aid,
 (Weak Masters tho' ye be) I have bedimm'd
 The Noon-tide Sun ; call'd forth the mutinous Winds ;
 And 'twixt the green Sea, and the azur'd Vault,
 Set roaring War : To the dread ratling Thunder
 Have I given Fire ; and risted *Jove's* stout Oak,
 With his own Bolt : The strong-bas'd Promontory
 Have I made shake ; and by the Spurs pluck'd up
 The Pine, and Cedar : (i) Graves at my Command,
 Have wak'd their Sleepers ; op'd, and let them forth,
 By my so potent Art. —

(h) *Shakespear*, in this beautiful Incantation, has shewn beyond Contradiction, he was perfectly acquainted with the Sentiments of the Ancients, on the Subject of Enchantments. *Ovid's* *Metamorphoses*, *Book* vii. from v. 197, to v. 206. were his Foundation ; but he has varied the Plan with a masterly Judgment, having omitted Circumstances, which, though then supposed to be practised, and therefore ornamental to the *Roman Poet*, would have made no Figure (being disused) in the *British Bard* ; and by the happy Fire of his own Imagination, greatly improv'd those he thought fit to take Notice of ; as any Judge may perceive, by comparing the following Verses from *Ovid*, with the above Lines of *Shakespear*.

*Auræque, & venti, montesque, amnesque, lacusque,
 Diique omnes nemorum, diique omnes noctis adeste :
 Quorum ope, cum volui, ripis mirantibus amnes
 In fontes redire suos : concussaue sisto,*

L

Stantia

*Stantia concutio cantu freta ; nubila pello,
Nubilaque induco ; ventos abigoque vocoque :*

* * * * *

Et silvas moveo ; fubeoq; tremiscere montes ;

Et MUGIRE solum, MANESQUE exire SEPULCHRIS.

(i) ———— *Graves at my Command,*
Have wak'd their Sleepers ; op'd and let them forth]
Mr. *Warb.* p. 75. n. 5. transposes and alters these
Words thus ;

————— *Graves at my Command,*
Have open'd and let forth their Sleepers, wak'd
By my so potent Art.

which he insists is the right Reading, and says the old Text is guilty of an "*absurd Transposition*," and is very severe on Mr. *Theob.* who, p. 65. n. 29. tho' he thinks the Expression is odd, endeavours to justify it, from two Authorities nearly analogous.

The first from *Virgil*, who makes *Anchises* say to *Aeneas*, speaking of *Romulus*,

*En hujus, nate, auspiciis illa inclyta Roma,
Imperium terris, animos equabit Olympo,
(15) Septemque una sibi muro circumdabit arces.*

*Lo, Son ! beneath th' Influence of his Reign,
Rome the renown'd, shall stretch her wide Domain,
To the Earth's Bounds ; her Valour to the Skies :
And bid round seven Hills her Walls arise.*

(15) Mr. *Theob.* only gives this Line, not considering that EQUABIT, as well as CIRCUMDABIT is govern'd of *Roma*.

Where

Where *Rome* is made to do more than *Prospero* pretends his Magic can.

The second, from the *Bonduca* of *Beaumont* and *Fletcher*, who say, Fame

Wakens the ruin'd Monuments, and there
Where nothing but eternal Death, and Sleep is,
Informs again the dead Bones.

The first of these Authorities Mr. *Warb.* overlooks, and endeavours, by sinking the last Line and Half, to turn the second against him, and give it quite a foreign Meaning: And says, " Graves waking their Sleepers, must needs be understood literally. For *Prospero* would insinuate, that dead Men are *actually raised to Life*, by his " Art." O fy! Mr. *Warb.* fy! to forget all your other Reading, as well as your Bible, Sir! To raise the *Ghosts*, the *Shades* of the Dead,

— *quæ rerum simulachra vocamus,*

has from the Witch of *Endor* downwards, been supposed to be within the Compass of the Professors of Magic, but for them " to raise the " *Dead actually to Life*" is a Power, poor *Shakespeare*, nor any other Author but yourself, dear Sir, ever intrusted them with.

And sure, had Mr. *Warb.* consider'd his own Observation on this Passage being borrow'd from *Ovid*, a little more maturely; and regarded *MUGIRE SOLUM*, as well as *Manesque exire Sepulchris*, he would possibly, have spar'd the Sneer upon his Brother Critic, and have let the Text of his Author slept undisturb'd: That Groaning of the Ground, being a sufficient Cause for *Shakespeare* to,

make the *Graves wake their Sleepers* therewith, at PROSPERO's *Command*, before *they op'd by his so potent Art to let them forth* ; and 'tis more than probable he chose so to do, rather than like Mr. *Warb.* make them walk in their Sleep.

And indeed it requires some Skill in *literal Criticism*, to know which this Gentleman wou'd have wak'd, the *Graves*, or their *Sleepers* ; since his Words require no great Pains to be read, and understood in the following Manner:

—— Graves at my Command
Have wak'd ; open'd, and let forth their Sleepers,
By my so potent Art.

Which will shew (tho' it may not convince) him that *absurd Transpositions*, may be charg'd to any Editor's Account ; as nothing is easier, than to insist with a very dogmatic Air, that the last Reading of his Words, is the rightest, and what he *undoubtedly wrote*.

R E M A R K LIII.

—— But this rough Magic
I here abjure : And when I have requir'd
Some heavenly Music, (which even now I do)
To work mine End upon their Senses ; (k) that,
This airy Charm *is for* : I'll break my Staff,
(l) Bury it *certain Fathoms* in the Earth ;
And deeper than did ever Plummetsound,
I'll drown my Book.

(k) —

(k) ————— That
This airy Charm is for ; —————] This Passage
 Mr. *Warb.* p. 76. n. 6. has alter'd to,

————— that
This airy Charm HAS FRAIL'D ; —————

and says a great deal in support of his Alteration :
 But possibly, if *this airy Charm* (which *this Editor*
 insists, can only refer to the Thunder and Light-
 ning, introduc'd in the former Part of the Play)
 should be clearly understood, to refer to the Invo-
 cation of *Elves*, with which *Prospero* begins this
 Speech ; and that the Intent of that Invocation,
 was to require and procure, some heavenly Music,
 to break the Charms of his *rough Magic*, which
 had caus'd the Tempest and Shipwreck ; and
 by succeeding Terrors, drove them into that
 State of melancholy Distraction, *Ariel*, but three
 Speeches before, told *Prospero*, (tho' Mr. *Warb.*
 forgot it) they were in ; and that, by that Music,
 he was *to work his End upon*, by restoring them to
their Senses ; for he says,

————— *They being Penitent,*

Which was all he propos'd by his rougher Charms ;

*The sole Drift of my Purpose doth extend
 Not a Frown farther : Go, release them, ARIEL,
 My Charms I'll break, their Senses I'll restore,
 And they shall be themselves.*

And that immediately on *Ariel's* setting about
 the Execution of this pleasing Commission, *Prof-
 pero* invokes all his Spirits ; tells what they have
 done,

done, great and terrible, but that he will never use them in that Way any more; and then informs them why he uses the present *airy Charm*, to require *heavenly Music*, and for what Purpose he requires it; this Gentleman may send his auxiliary Participle *FRAIL'D*, a grazing, and admit the old Reading to be genuine, without any Prejudice to *Shakespear's* good Sense, or Poetry.

(1) ————— *I'll break my Staff,*

Bury it certain Fathoms in the Earth,] This Passage also, has incurr'd the Displeasure of Mr. *Warb.* who (p. 77. n. 7.) says it renders the Thought "*flat and ridiculous*", because *certain*, in its "present Signification is predicated of a precise determinate Number." But sure, he did not remember these Passages:

Certain Ladies or Countesses.

HEN. viii. ACT iv. Sc. 2.

some certain of the noblest Romans.

JUL. CÆS. ACT i. Sc. 6.

—— *I did send to you,*
For certain Sums of Gold, ——

Id. ACT iv. Sc. 3.

—— *certain Players*
We o'er-wrought on the Way, ——

HAM. ACT ii. Sc. 9.

In which Places, 'tis probable, his great Sagacity, would be puzzled to find out *the precise determinate Number*, *certain* is predicated of; and therefore

fore the old Reading may maintain its Post, notwithstanding his Alteration, to

Bury't a certain Fadom, &c.

on the Authority of *Bale*; who does not contradict Grammar so much, as to put the Partitive to a Noun Singular, when many are to be understood.

But what is most surprizing is, that Mr. *Warb.* who is so fond of the *French*, from whom we take the Word, should not know, or (which is much the same) not remember, that with them, [*Certain*] in the Plural is equivalent to, and expressed by [*quelques uns*] SOME; which (used integrally) never means a precise determinate Number, unless a numeral is join'd with it; as,

And some TEN Voices cried God save King Richard.

RICH. iii. ACT iii. SC. 13.

though it always implies more than One; and this his Bible (if he had remembered it) would have inform'd him; in which, he may find,

1. *Tunc responderunt quidam e Scribis et Phariseis.*

MATT. xii. 38.

2. *Supervenerint quidam Judæi.*

ACTS xiv. 19.

3. *Vero quidam ex circulatoribus Judæis.*

id. xix. 13.

4. *Sed et quidam ex anarchis quum essent ei Amici.*

ibid. 31.

5. *Quidam autem ex Epicureis, & Stoicis Philosophis, confitebantur cum eo; & quidam dicebant.*

Alors quelques uns d'entre les Philosophes Epicuriens, & Stoiciens, s'adresserent en paroles : & les uns disoient.

ACTS xvii. 18.

Where *quidam*, which the French translate *quelques uns*, is by us rendered *certain*.

1. *Then certain of the Scribes and Pharisees answered.*

2. *And there came thither certain Jews.*

3. *And certain vagabond Jews.*

4. *And certain of the chief of Asia that were his Friends.*

5. *Then certain of the Philosophers of the Epicureans, and of the Stoics, encountred him, and some said.*

as likewise, that his Favourite **A CERTAIN**, is always predicated precisely of one single Thing or Person, and never used indefinitely: as,

Quidam Scriba — a certain Scribe. MATT. viii. 19.

Ecce quidam præfectus venit — behold there came a certain Ruler. *id.* ix. 18.

Adiit eum quidam. — there came to him a certain Man. *id.* xvii. 14.

Besides many other Passages, which if this Gentleman could spare Time from his critical Studies to peruse, would abundantly satisfy him, as it can't be

be supposed he would deny the Authority of the Book.

REMARK LIV.

— The Charm dissolves apace,
And as the Morning steals upon the Night,
Melting the Darknes; so their rising Senses,
Begin to chase the (m) *ignorant Fumes*, that mantle
Their clearer Reason.

(m) *Begin to chase the ignorant Fumes*] Mr. Warb.
(p. 73. *) comments on *ignorant Fumes*, and says,
ignorant here means hurtful to Reason, how far the
Editor speaks from Experience he says not; but
the Poet meant no more, than is convey'd by the
plain Sense of the Words; making them at the
Sound of “ *a solemn Air* ” finely call'd

———— the best Comforter
To an unsettled Fancy——

begin to shake off that Weight of Horror, that
stupifying Terror they had labour'd under, which
had covered their Senses like a Cloud, wrapt up
their Understandings as in a Mantle, and made
their Brains, *useless, boil within their Sculls!* and,
as this last Airy-Charms work'd, the other dissolv'd,
till by Degrees they were perfectly restored. And
this Restoration, he has beautifully illustrated with
the above metaphorical Simile, plainly describing
the *Effects*, but not at all declaring the *Qualities* of

IGNORANCE, leaving that to be done by her more intimate Acquaintance.

REMARK LV.

ARIEL *sings.*

(n) *Where the Bee sucks, there suck I ;
In a Cowslip Bell I lie :
There I couch when Owls do cry ;
On the Bat's Back I do fly*
(o) *After Summer: Merrily,
Merrily, merrily shall I live now,
Under the Blossom that hangs on the Bough.*

(n) *Where the Bee sucks, &c.*] Here the Reverend Editor's Ill-nature gives Place to his Wit, and having sufficiently reprov'd, he now laughs at his Brother *Theob.* who, p. 66. n. 31. has changed *suck* for *lurk*; but we owe his good Humour to the Pleasantness of the Subject, [*sucking*] which calls to his Mind the Idea of being "brought up to good Eating and Drinking," (p. 78. n. 8.) Employments he seems to hold in some tolerable Degree of Esteem, not to say Fondness, if any Judgment may be form'd from the frequent Opportunities taken to mention and pay some Marks of his Regard to them: As in a Scene or two before this, he has taken great Care to point out *Stephano's* and *Trinculo's* Lamentations for the Loss of their Bottle, as a particular Beauty; and a few Scenes after this, has given us a long Note, to prove he holds *Sack* to be the only real *Elixir*.

(o) *After*

(o) *After Summer merrily,*] As Mr. *Warb.* in this p. 79. n. 9. and the last cited Passage, supports the old Reading, (Mr. *Theob.* here, p. 66, n. 32. altering *Summer* to *Sunset*) we agree in Opinion: But the above Pointing is submitted to the Publick, instead of that which has hitherto obtained in all the Editions, viz.

On the Bat's Back I do fly,
After Summer merrily.

Except the more modern ones place a Comma after *Summer*. This Pointing, if received, may possibly put an End to the Dispute betwixt *Summer* and *Sun-set*.

REMARK LVI.

Alon. If thou be'st *Prospero*,
Give us Particulars of thy Preservation;
How thou hast met us here, who three Hours since
Were wreck'd upon this Shore? where I have lost,
(How sharp the Point of this Remembrance is!)
My dear Son *Ferdinand*.

Prof. I am Woe for it, Sir.

Alon. Irreparable is the Loss, and Patience
Says, it is past her Cure.

Prof. I rather think,
You have not sought her Help, of whose soft Grace,
For the like Loss, I have her sovereign Aid,
And rest my self content.

Alon. You the like Loss!

Prof. As great to me, as late; and supportable
To make the dear Loss, have I Means much weaker

Than you may call to comfort you : For I
Have lost my Daughter.

Alon. A Daughter ? (p)

O Heav'ns ! that they were living both in *Naples*,
The King and Queen there ; that they were, I wish,
My self mudded in that ooze Bed
Where my Son lies.

(p) *A Daughter?*] This beautiful Preparative to the principal Discovery, and artful Manner of obtaining *Alonso's* Consent to the Marriage of his Son with *Miranda*, is an Incident as happily managed as any in the whole Play ; and shews *Shakespeare's* Knowledge of the Stage, to be equal to, and govern'd by, that he had of Nature.

REMARK LVII.

Miranda and Ferdinand discovered playing at Chess.

Mir. Sweet Lord, you play me false.

Ferd. No, my dear Love,

I wou'd not for the World.

Mir. (q) Yes, for a Score of Kingdoms, you shou'd
wrangle,

And I wou'd call it fair Play.

(q) Yes, for a Score of Kingdoms, &c.] *Mr. Warb. p. 82. n. 1.* very gravely gives an Explanation of this Passage, saying, it means " if the
" *Subject* or *Bet* were Kingdoms: *Score* here not
" signifying the Number Twenty but Account."

But

But if this great Man had made any Account of *Shakespear's* Sense, he might have seen evidently, the Poet here meant neither more nor less than the Number Twenty ; putting that small Portion of the World in Opposition to the Whole, which *Ferdinand* had just mention'd ; and probably had in Mind those early Times, when there was a much larger Number of Kingdoms, or Governments in *Italy* it self, than are here mentioned.

And if this accurate Critic had exerted his usual Sharpness, he would possibly have found we shou'd read *wrong me* for *wrangle* ; (16) “ to preserve the “ Sentiment :” Fraud, the Cause being mention'd, when she said he play'd her *false*, and not *wrangling* the Effect, tho' 'tis not unusual with *Shakespear* to substitute the one for the other.

REMARK LVIII.

Alon. Is not this *Stephano* my drunken Butler ?

Seb. He is drunk now ; where had he Wine ?

Alon. And *Trinculo* is reeling ripe : (r) Where shou'd they

Find this *grand Liquor* that has gilded them ?

How cam'st thou in this Pickle ?

Trin. I have been in such a *Pickle*, since I saw you last, I fear me will never out of my *Bones* : I shall not fear Fly-blowing.

Seb. Why how now, *Stephano* ?

Ste. (s) O touch me not : I am not *Stephano*, but a Cramp.

(16) A Reason frequently assigned by Messrs. *Theob.* and *Warb.* in support of their Alterations, Transpositions, and Interpolations.

(r) —

(r) ———— *where shou'd they*
Find this grand Liquor that has gilded them?
 That *Shake* alluded to the cant Name
 of the *C* for their pretended universally
 Restorative and generative Liquor, *ELIXIR*, then
 so much in Vogue, is undoubted; but for all that,
 and Mr. Warb. "to be sure, *Shakespear* wrote —
 "grand *ELIXIR*." p. 86, n. 4. the old Reading may
 maintain its Post against all his Authorities; ne'er
 a one of which prove any Thing more, than that
 other Poets adopted the Term, and used it, and
 its pretended Effects metaphorically: But indeed,
 are a Sort of Proof this Gentleman is no Enemy
 to Sack; tho' he does not inform us, whether he
 knows the Sack so often mentioned by the Poets
 of those Times, was chiefly, if not only, Sherry.

(s) *O touch me not, I am not Stephano, but a*
Cramp.] Mr. Warb. (p. 87, n. 5.) tells us his Sup-
 position, that an *Italian Quibble* lurk'd under these
 Words, which he apprehends in the Original were,
Io non sono Stephano mai Staffilato; and *Staffilato*,
 he says, signifies a Man well lash'd, or flead; but
 if he had recollected *Tricuculo's* Answer, (and they
 were both pretty much in the same Condition) he
 wou'd have found the Pain complain'd of, went
 farther than *Skin-deep*; for he fears 'twill never out
 of his *Bones*; and a Man might very seriously fear
 being handled in such a Condition, as plain as
 Mr. Warb. finds a *Joke* was intended: But, as *Ham-*
let says,

— *Let the gall'd Jade winch, our Withers are unwrung.*

F I N I S.

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